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GRACE MOORE

Having Completed a Southern and Middle Western Concert Tour, Now Sings Every Wednesday on the Chesterfield Radio Hour

LILY PONS,
soprano of the Metropolitan Opera, before leaving for a concert and opera tour of Europe, appeared as guest soloist for the Catholic Charities Conference, at the Waldorf-Astoria in New York. Left to right, the Right Rev. Monsignor Robert F. Keegan, secretary to the Charities for Cardinal Hayes; Miss Pons, and the Most Rev. Stephen J. Donahue, D.D., Bishop Auxiliary of New York.

MARGARET SPEAKS and CELIUS DOUGHERTY, her accompanist, visited the rodeo at San Angelo, Texas, last month when the prima donna appeared there in concert. (Photo by Price Studio.)

RAE ROBERTSON, ETHEL BARTLETT and JAN SMETERLIN (left to right), pause in their daily deck promenade, on the SS. Normandie en route to Europe, to smile for the photographer.

(RIGHT)
FRANK LA FORGE,
American composer and vocal teacher, shows his young son, David, budding Nature as spring arrives. Mr. La Forge is now touring Europe as accompanist for Lily Pons and Emma Otero.

DEANNA DURBIN takes a lesson in navigation from Officer Roland Spencer on the bridge of the SS. Queen Mary. (Pictorial Feature Service Photo.)

(BELOW)
ALICE EHLERS, harpsichordist, arriving in the United States aboard the SS. President Roosevelt for solo appearances with the Philadelphia Orchestra. (Photo by William D. Fink, U. S. Lines.)

(LEFT)
MRS. STEPHAN HERO, daughter of Jose Iturbi, conductor-pianist, and wife of the concert violinist, with her daughter, Maria Antonia, born on March 12.

JESSICA DRAGONETTE after a swim during her recent tour, which included appearances in Honolulu.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER
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Monument to Saint-Saëns Unveiled at Paris Opéra

Samson and Delilah Is Staged in Celebration—Heifetz Feted in Recital—Opera Comique Gives Bill of Gounod and Chabrier

By IRVING SCHWERKE

PARIS.—A gala performance of Samson and Delilah at the Opéra was the occasion for the inauguration (in the foyer of the venerable edifice) of Bouchard's monument to the celebrated composer. The President of the Republic attended, the Republican Guards played Saint-Saëns pieces during the intermissions, photographs were taken, people had box parties, and there was reason to be enthusiastic over everything except the way the leading roles of the opera were sung.

Gaubert conducted like a true artist, the chorus was in fine trim, the ballet, adorned with numerous young women in various degrees of Philistinian undress, did so well that it fell short only by a hair's breadth of depicting the voluptuous wantonings so dear to the heart of Dagon. The principal singers on the other hand, and sorry to relate, reminded one of a number of roles not exclusively the ones with which they were that evening entrusted. Luccioni's tenor is beautiful and expressive, but it is not the tenor nor has it the expressiveness required by Samson. There seemed to be a lot of forcing going on throughout the part, and the melting quality in the phrases in which the strong man avows his love simply were not forthcoming. While listening to Luccioni as Samson, I found myself over and over regretting that I was not hearing him in Carmen or La Boheme.

Lucienne Auduran, as the fatal hair-shearer, seemed ill at ease in the first act, and had we been dealing with realism instead of the make-believe of opera, chances are that Samson would have remained insensible to her wiles and blandishments, and the evening's entertainment ended then and there. The early part of the second act disclosed Delilah assuming postures worthy of Isolde, and singing her lines of disdain and hatred with lovely, cooing tone. In the subsequent love scene, her tone was cold and matter of fact, and her way of leaning back when on her feet was quite distressing, though for all I know that may be exactly what Oriental sirens do when "dirty work" is in the wind. If so, this observation is withdrawn.

Her costume in the temple scene made a composite impression, consisting, as it did, of a headdress similar to those which young Juliettes—old, too, for that matter—are wont to wear, and a gown of red and black, which, with its cut and long panels hanging from the forearms, reminded one of the Florentine Renaissance. My anticipation of a renewal of the "kick" I have had at certain past representations, when Delilah taunts the blinded, bewildered Samson for having been such a silly boy, was shattered by Auduran coloring her voice with a dark, velvety texture.

(*Continued on page 48*)

Dresden Premiers New Opera With Locale in Napoleonic Era

Mohaupt Work Has Music of Modern Character—Spalding Plays Brahms Concerto—Backhaus and Lamond in Keyboard Concerts

By BLANCHE BARNEY JANSON

DRESDEN.—Dresden has had the world premiere of Die Wirtin von Piusk, opera in three acts by Richard Mohaupt, libretto by Kurt Naue, based on Goldoni's Mirandolina. The story, which deals with the retreat of Napoleon's army in 1812, relates the trials of the charming and vivacious inn-keeper Lubka, her various admirers from the French army, her lover Fedor, and the vicissitudes of her life during the flight of the Little Corporal's forces before the Russian peasant uprisings.

The work, which is more like a singing play than an opera, has the usual overtures, arias, duets, finales and other foibles. The music, modern to a degree, is extremely colorful and full of humor. Mohaupt is a skillful orchestrator, yet in the duets between Lubka and Fedor, and Lubka's aria in the third act, the instrumentation is too heavy for the really exquisite motives of the singers. Karl Böhm brought out all the good points of the difficult score, and Hans Strohbach produced splendid scenic effects. Marta Rohs was a temperamental inn-keeper, Thorsten Ralf convincing as Fedor. Kurt Böhme, Martin Kremer, and Arno Schellenberg were dashing Russian officers, Jessyka Koettrik and Hilde Clairfield two singers from Paris.

SYMPHONIC SEMESTER

The last four concerts of the State Orchestra, under Karl Böhm, had a decided Brahms tendency. Albert Spalding received an ovation for his masterly performance of Brahms' violin concerto. Beethoven's seventh symphony, Marchmusic, new work by Alexander Spitzmüller-Harmersbach, a premiere of Wolf-Ferrari's Divertimento in D, and Brahms' first symphony made up the second concert, Enrico Mainardi appearing as soloist in Boccherini's cello concerto in B. Wilhelm Kempff gave a splendid performance of a Beethoven piano concerto at the third concert. Blacher's Konzertante Musik, a modern opus was greeted with hisses and applause, but an

(*Continued on page 41*)

Massenet's Le Jongleur and Cimarosa Novelty at La Scala

Trials of An Impresario, by Eighteenth Century Composer, Performed from Score Rediscovered in Naples Library

By MARY TIBALDI CHIESA

MILAN.—Le Jongleur de Notre Dame, by Massenet, was recently given for the first time at La Scala with marked success. Although this opera is somewhat fragile for a large theatre, its theme and music met with warm approval and it was excellently interpreted by Malipiero, Cloe Elmo, Mavgeri and Bettoni.

Cimarosa's The Trials of an Impresario, one of sixty unknown operas by the eighteenth century composer, also made its initial bow here. The manuscript, discovered in the Naples Conservatory, was revised and completed by Alceo Toni, and although it in no way can compare with The Secret Marriage, its arias and ensemble numbers have charm and require skillful singers to interpret the various roles. Thus the little opera, which was christened in Naples at the Teatro Nuovo in 1791, won favor with a 1938 Milanese public. Marinuzzi was the sensitive conductor, Mmes. Bertola, Kovaceva, MM. Bettoni and Forti, the chief protagonists, and Frigerio the stage director.

LIGHTER WORKS PERFORMED

La Scala has been offering a series of delightful restorations ranging from classics to *opera buffa*. The first performance to claim attention was the local premiere of Tschaikowsky's Nut Cracker Suite. Under the persuasive conducting of Polzinetti, the ballet troupe and soloist Nives Poli (the choreography was by Margaret Froman) captivated the audience.

At the same occasion we heard The Caliph's Hunchback by Casavola, on an amusing libretto by Rossato based on The Thousand and One Nights. The able leads were Nadia Kovaceva, Solari, Poli, Bettoni, and Marinuzzi, conductor. Suggestive scenery was by Tha. Sforza.

PEARL FISHERS RESTORED

After an absence of many years, Bizet's The Pearl Fishers returned with signal success, under Capuana, and sung by Margherita Carosio (soprano), G. Lugo (tenor), P. Biasini (baritone) and Baronti (bass). Donizetti's Lucia also appeared again, conducted by Marinuzzi, and acclaimed as always by the audience. Lina Pagliughi was a beautiful Lucia, and Gigli admirably sang the lover. Ponchielli's Gioconda, another favorite, was conducted by Marinuzzi and tastefully delivered by Gina Cigna, Ebe Stignani, Vittoria Palombini, Gigli, Nava and Pasero.

More Posthumous Schumann

BERLIN.—Following upon the heels of the recently exhumed Schumann violin concerto, the Prussian National Library is soon to make known a sonata for piano and violin which Schumann wrote in October, 1853, and which according to certain reports has lately been "discovered."

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Three Choir Festival Held in New York

New American Compositions Are Feature of Two Days' Sessions Given by Emanu-El Choir and Assisting Units

By RUSSELL M. KERR

For the third successive season, Lazare Saminsky, musical director of Temple Emanu-El, New York, presented a two days' historical program of choral music at that institution on March 25 and 26, in which several new works came to hearing and excellent musical contributions were heard from distinguished groups and soloists. This year's festival was devoted to music of the Latin civilization, old Russian and new American compositions.

HISTORICAL CHORAL SERIES

At the early afternoon session on the first day, Dr. Roy Dickinson Welch, director of the music department at Princeton University, spoke with authority on The Latin Element in Musical Culture. The rich garnering of illustrative works included a canzona from Frescobaldi's Fiori Musicali, played by Gottfried H. Federlein, organist; the singing of an ancient Roman chant, Hodie Christus Natus Est, by Nathaniel Sprinzena, tenor; a Stabat Mater by Pergolesi, by Dorothy Westra, soprano, and Rita Sebastian, contralto; and Palestrina's Psalm XLII, Goudimel's Les Cieux en Chacun Lieu, an excerpt from Lully's Acis et Galâthée and Florent Schmitt's Laudate Nomen Domini (first New York hearing), by the Emanu-El Choir under Mr. Saminsky. Their work was done smoothly and with tonal felicity as well as training that revealed the director's sensitive perceptions of style.

(*Continued on page 9*)

A Strad Instrument in Dispute

Jeno Lener Deprived of Violin by Florentine Tribunal

FLORENCE (ITALY).—At the close of the recent Lener Quartet concert here, the violinist, Jeno Lener, had the unwelcome experience of finding himself deprived of his cherished Stradivari violin (upon which he had just given so fine a performance) by a representative of the civil tribunal furnished with authority to sequester this on behalf of Mrs. Olga Loesser, widow of the American art collector, Charles Loesser, for many years resident in Florence.

A daily paper reporting the incident alleges that this instrument was lent by Mrs. Loesser (into whose possession it had passed on her husband's death) to Lener in 1929, for four years. When it was not returned by the recipient, who hoped for an extension of the privilege, according to the allegation, Mrs. Loesser finally secured an order from the civil tribunal for the sequestration of the violin, which is now in the hands of a person nominated by the tribunal. Since Lener has given notice that he intends to oppose the judicial verdict, an interesting controversy is expected. This celebrated violin, The Griffon, was made by Stradivari in 1709, and is numbered among the finest twelve products of the Cremona master. It was purchased in Zurich by the late Mr. Loesser.

D. N. L.

RECEIVES RUBINSTEIN SCORE AS MEMENTO

JOSEF HOFMANN accepts from John Barbirolli, conductor of the New York Philharmonic-Symphony Orchestra, an autographed score of Anton Rubinstein's trio in G. The gift was a presentation of the Philharmonic Society and the Columbia Broadcasting System in honor of the eminent pianist's fiftieth anniversary as a concert artist, and was made on the occasion of his appearance as soloist with the orchestra on March 13.

Goossens Performs Moeran Symphony For First Time in United States

Also Offers Suite by Haussermanns—Salmond and Naegele Play with Orchestra—Cincinnati String Quartet in Modern Program

CINCINNATI, O.—The American premiere of Ernest John Moeran's new symphony, given by Eugene Goossens and the Cincinnati Symphony Orchestra, proved to be a sensation. It received at his hands an effective reading which brought out with much beauty all its intricate orchestration, its Celtic mysticism, its lovely lyric passages and its virile sections. It is a mood picture, more Irish than English, with quaint conceits and poignant melody, which Mr. Goossens depicted with skill and artistry.

Wisely Mr. Goossens framed this new work with an exquisite performance of a Haydn symphony (No. 93) and a joyous, stirring performance of the prelude to Act III of Lohengrin. At this concert was heard the American pianist, Charles Naegele, who gave a fine account of himself in the Schumann concerto in A minor.

SALMOND IN SOLO ROLE

The limpid tone of Felix Salmond's cello was heard to advantage in the Boccherini concerto in B flat major. Mr. Goossens' artistry as accompanist added much to the enjoyment of this lovely work as well as the effective Schelomo (Bloch), which Mr. Salmond played in superb style, evoking applause from the enthusiastic audience. With his particular flair for program making, Mr. Goossens chose to open this program with Schubert's Unfinished Symphony and closed it with Strauss' Till Eulenspiegel, each magnificently played.

Another notable premiere was John W. Haussermann's After Christmas Suite to which Mr. Goossens' reading lent wistful charm and gave much pleasure to the audience of young people.

STRING QUARTET GIVES MODERN NOVELTIES

Leo Brand, first violin; Ernest Pack, second violin; Herman Goehlich, viola, and Arthur Bowen, cello, assisted by Vojmir Attl, harp (all members of the Cincinnati Symphony Orchestra), gave the second of the Contemporary Concert Series, offering new works by Villa-Lobos, Bax and Inghelbrecht.

OTHER MUSICAL OFFERINGS

The Heermann Trio, composed of two sons of the late Hugo Heermann, Emil, who is concertmaster with the Cincinnati Symphony Orchestra, and Walter, who is first cellist, with John Quincy Bass, assisted by their sister, Bella Heermann, soprano, gave a concert at the home of Mr. and Mrs. William T. Semple.

May Estel Forbes, pianist, was soloist at the Covington, Ky., Woman's Club.

Mrs. Rudolph Wurlitzer, chairman of the Marguerite Mellville Liszniewska Memorial Scholarship, announced Marie Flournoy and Winifred Mehl as winners this year.

The Clifton Music Club presented the Methodist Ministers' Wives Chorus under direction of Grace Storey Simmonds, Alene Herron, pianist of the faculty of Miami University, Oxford, O., and Elizabeth Kinney, violinist, of the Western College (Oxford, O.) faculty, in a charming recital. M. D.

Debussy Anniversary Observed

PARIS.—Friends and admirers of Claude Debussy assembled at his tomb in the Passy Cemetery on the morning of March 25, to commemorate the twentieth anniversary of his passing. I. S.

Charleston to Hold May Music Festival

CHARLESTON, W. VA.—The May Music Festival, to be conducted here on May 2, 4 and 6 this year is to be based on the understanding of music for persons not technically trained. Mrs. Helen T. Ziebold, an artist pupil of Thuel Burnham of the Burnham-Wragg Piano School, New York, as president of the sponsoring organization, is in charge of the program. A chorus of one hundred twenty-five and an orchestra of eighty musicians have been rehearsing since early fall. Walter Heermann, of the Cincinnati Symphony Orchestra will conduct. Frank Kincheloe has been directing the adult chorus, Mrs. Walter F. Martens the junior chorus and W. S. Mason the orchestra.

Saint-Saëns' cantata, The Deluge, is to open the festival. On the same program will be Taneieff's Sun Rise, Bach's Jesu, Joy of Man's Desiring and two Psalms set by Holst. The junior chorus is to be heard in Strauss, Mendelssohn and Handel works the second evening and the festival closes with a performance of Aida with Florence Wenzel, of Cincinnati, in the title role and Frances Banner, of the Cincinnati College of Music, as Amneris. N. S.

Rethberg to Make Buenos Aires Opera Debut

Concert engagements in the United States will make it necessary for Elisabeth Rethberg, Metropolitan Opera soprano, to travel by plane part of the way to South America to appear for the first time in opera in Buenos Aires. She

ELISABETH RETHBERG

opens the season there on May 17, singing the title role in Aida. She is also to appear in L'Amore dei Tre Re and other Italian operas. Following her engagement there, she sails for Europe for concert and opera appearances, returning to the United States in September to join the San Francisco Opera Company before returning to the Metropolitan.

Mme. Rethberg this season sang in principal cities and university towns throughout the United States and also in Havana. With the Metropolitan she was heard in the restoration of Otello and many other operas in New York, Boston, Baltimore and Cleveland.

Guggenheim Fellowships Awarded

Among the fifty-eight fellowships awarded for 1938 by the John Simon Guggenheim Memorial Foundation, four have been made to musicians, in order to promote their work in composition. The recipients are Carlos Chavez, composer, and conductor of the Symphony Orchestra of Mexico, who has appeared as guest leader with various orchestras in the United States; Paul Creston, composer, organist and choirmaster of St. Malachy's Church, New York City; David Diamond, composer, of Rochester, N. Y.; and William Grant Still, Negro composer, of Los Angeles. All have had performances of their works given by leading American organizations.

South African Manager Here

Alex Cherniavsky, South Africa impresario, is visiting New York while planning his artists' courses. He has presented Galli-Curci, Elman and Heifetz among others.

Rodzinski and Hanson with NBC Orchestra

Polish Leader Returns in Program Including Samuel Barber Work—American Composer Conducts His Third Symphony

Artur Rodzinski returned to New York to lead the twenty-first concert of the series by the NBC Orchestra on April 2. The usual audience filled studio 8H in the RCA Building at Radio City.

Prokofieff's bright and slyly ironical Classical Symphony had a sparkling presentation; Beethoven's Coriolanus Overture reflected its full dramatic strength under the Rodzinski baton; delicate tonal shading made Debussy's Afternoon of a Faun a special pleasure; and exhilaration and genial melody sounded in the Dohnanyi suite (op. 19).

The occasion brought also Samuel Barber's symphony in one movement, first heard in New York last season. The composition again made a strong impression with its confident writing, fluent orchestration and resourceful treatment of good if not great themes. Conductor Rodzinski called the composer to the stage, and he received his due share of applause. L. L.

HANSON LEADS HIS SYMPHONY

The NBC Symphony Orchestra, conducted by Howard Hanson, presented a well balanced program on March 26, with Dr. Hanson's symphony (No. 3) in D minor as the major item. The symphony is in three movements, of which the third (*scherzando*) showed particular character and structural foundation. Dr. Hanson's arrangement of Purcell's overture and incidental music to Dioclesian deserves particular mention for its unusual treatment, with the use of different solo instruments to gain expressive effects. The tone quality of the brass section was notable. Locatelli's concerto grosso in F minor, for double string orchestra, and two excerpts from MacDowell's Indian suite (op. 48) made up the rest of the list, performed with fire and brilliance. Dr. Hanson conducted with authority and was accorded enthusiastic applause. F. S.

VISITING IMPRESARIO

ALBERT MORINI, European manager, arrives in New York the middle of April to arrange bookings of American artists in Europe and of foreign ones in this country. Mr. Morini has presented on tour abroad the Manhattan String Quartet, Eleanor Steele and Hall Clovis, in duet vocal programs, Stell Andersen, pianist, and the Westminster Choir.

Staid Boston Flocks to Hear Metropolitan Opera Series

Thirteen Works Sung in Ten Days—Triumphs for German and Other Presentations—Prokofieff Work Premiered Under Composer's Baton

BOSTON.—Boston's annual spring operatic debauch, provided by the Metropolitan Opera Association, consisted this year of twelve operas in ten days, March 24 to April 2, plus a special performance of Faust for school children on March 25. The success of the engagement was extraordinary, every performance being a complete sell-out. The continuous increase of interest in opera would seem to predict at least a fortnight from the Metropolitan next season.

The German repertoire was heavily represented here: Tristan on March 25, Parsifal on March 28, Die Walküre at the March 30 matinee, Der Rosenkavalier on March 31 and Lohengrin at the April 2 matinee. The succession of Italian operas began with Otello on the opening night, March 24, Don Giovanni at the matinee of March 26, La Boheme on March 29, The Barber of Seville on March 30 and Aida on the closing night, April 2. The two lone French representatives (aside from Faust) were Carmen on March 26 and Romeo and Juliet on April 1.

The performances were for the most part excellent, especially in the German repertoire with the assistance of that admirable wing of the company, headed brilliantly by Kirsten Flagstad and Lauritz Melchior. But there was a memorable performance of Otello, with Giovanni Martinelli, Lawrence Tibbett and Elisabeth Rethberg for principals; a fine Don Giovanni, enlisting the varied talents of Ezio Pinza, Dusolina Giannini, Emanuel List and Richard Crooks; and an exceptionally well done Romeo and Juliette, for which Bidu Sayao was a captivating Juliet and Richard Crooks a golden-voiced Romeo. One of the most grateful surprises of the engagement was the talent and authority exhibited by Erich Leinsdorf, conductor, in his only appearance at Lohengrin.

EDDY RECITAL

Nelson Eddy came and conquered at his recital in Symphony Hall on March 27, when an audience which filled every seat in the auditorium and on stage applauded with the wildest enthusiasm. The house had been sold out weeks in advance, and after the recital the singer was almost torn to pieces by a mob of admirers.

CASADESUS AND PROKOFIEFF WITH ORCHESTRA

Robert Casadesus played both the Liszt E flat major concerto and the d'Indy symphony on a French Mountain Song with extraordinary brilliance, style and musicianship at two concerts of the Boston Symphony Orchestra on March 21 and 22. Richard Burgin, assistant conductor, also included on his well-played program A Night on Bald Mountain by Moussorgsky and two excerpts from Coq d'Or.

On March 25 and 26 Serge Prokofieff gave a one-man show with the Boston orchestra, conducting that institution through a program of his own music and playing the piano as well in his first concerto, with Richard Burgin leading the accompanying orchestra. The other numbers at these concerts, well received by Boston audiences, were a suite from the ballet, Chout; Peter and the Wolf, an orchestral fairy tale for children; and the second suite from the ballet, Romeo and Juliet. Peter and the Wolf, with Richard Hale as excellent narrator, proved to be delightful stuff on the occasions of these first American performances. It ought to find its way quickly into the repertoire of American orchestras, for adult concerts but especially for children's.

OTHER MUSIC

Among the other recent events which must be listed briefly have been the ninth, tenth and eleventh of E. Power Biggs' Bach organ recitals at Germanic Museum, Harvard University, On March 21 and 28 and April 1; an appearance of the Hampton Institute Creative Dance Group, sharing a program with Dorothy Mainor, contralto, before a crowded and enthusiastic house in Jordan Hall on March 19; a sonata recital by Klaus Goetze, pianist, at Paine Hall, Harvard, on March 31; another of Nadia Boulanger's admirably composed and splendidly illustrated lecture-recitals at Agassiz Theatre, Radcliffe College, under the auspices of the Longy School, on March 31; and a concert of ancient music played by the Fiedel Trio in Paine Hall, Harvard on March 18, with the assistance of Ernest Conrad Haase, baritone, and Manfred Ruetz, player of the recorder.

M. S.

Isidor Achron Feted With Colonne Orchestra

(Special cable to the Musical Courier)

PARIS.—Isidor Achron was given an ovation and repeatedly recalled for his reading of the Liszt E flat concerto with the Colonne Orchestra here, with Paray conducting.

I. S.

Marjorie Lawrence to Sing with Philharmonic Orchestra

At the final three concerts of the Philharmonic-Symphony Society in Carnegie Hall, New York, Marjorie Lawrence, Metropolitan Opera soprano, will appear, under John Barbirolli's direction

(Photo by Bruno of Hollywood)
MARJORIE LAWRENCE

in excerpts from Die Walküre. The concerts are on April 28, 29 and May 1.

Miss Lawrence on April 6 participated in the Henry Hadley Memorial concert in Carnegie Hall. She then left for Cincinnati to appear in the festival concerts there with Lauritz Melchior, Metropolitan Opera tenor.

OUTLINING NEWARK STADIUM SEASON

SUMMER CONCERT PLANS
for the Essex County Symphony Orchestra were mapped at a conference attended by, left to right, Harry Friedgut, vice-president of the society, Mrs. Parker O. Griffith, founder and president, and Alexander Smallens, recently named conductor.

NEWARK, N. J.—Alexander Smallens will conduct the first three concerts of the Essex County Symphonic Society in its Stadium series, opening here on June 6. Grace Moore, soprano of the Metropolitan Opera, radio and films, is the soloist on the opening night. Mischa Levitzki, pianist, and Efrem Zimbalist, violinist, share the June 14 program. The Metropolitan Quartet (Josephine Antoine, soprano, Joseph Bentonelli, tenor, Helen Olheim, contralto, and Chase Baromeo, bass) will be heard on June 21. For the final concert, on June 28, Paul Whiteman gives a program of "all-American" music, assisted by his orchestra and soloists of his own selection, according to an announcement by Mrs. Parker O. Griffith, founder and president of the society.

Three Choir Festival Brings Native Works

(Continued from page 7)

The New York University Hall of Fame Chorus (Prof. Alfred Greenfield conducting) again revealed its fine drilling and tonal merits in an Old Italian and American group including first New York performances of Horace Johnson's Etain and Simon Legree, by Douglas Moore. The first score has an authentic basis in an old Celtic tale, and tells its drama of frustrated love and sorcery in terms of simple, rather nostalgic music after the old-time ballad style. Simon Legree is an animated, rather mock-fearsome saga, in quasi-modernistic vein. The New York University forces did well also with Palestrina's Adoramus Te, Gastoldi's Tutti Venite Armati (a lively soldiers' song) and Mr. Greenfield's Undying Flame.

Following a short address by Mr. Saminsky on From the Ancient Byzantine Chant to the New American Chorale, in which he traced similarities of music in various ages, the superb Byzantine Ensemble, headed by Christos Vrionides, sang memorably ancient Byzantine and Russian and more recent examples of the Greek Orthodox Church.

COMPOSERS LEAD SCORES

The final part of this program introduced two American composers as conductors of their works with the Emanu-El Chorus, Werner Josten leading his Hymnus to the Quene of Paradys (Janice Kraushaar, contralto, soloist) and Harl McDonald conducting the first American performance of his Missa da Battale, based on old Spanish chants. The beautiful Josten composition impressed as one of the most substantial and inspired of the modern ones heard in this festival. Dr. McDonald's setting, of which the Kyrie, Sanctus, Agnus Dei and Amen only were given, is capably constructed and captures an antique note in its use of old modes and polyphony. It was briskly and authoritatively led by the composer. A quartet composed of Miss Westra, soprano, Miss Kraushaar, contralto, Henry Arthur, tenor, and John Bacon, baritone, did good work in this hearing. Other numbers given were Ernest Bloch's May the Words, Mr. Saminsky's By the Waters of Babylon, the ancient Russian chant, Blessed Be the Man, arranged by Nicholas Tcherepnin, and a Saminsky arrangement of the cantatas, King Oedipus and King Saul by Moussorgsky. Soloists in this group included Zara Bennes, soprano, Miss Sebastian, contralto, Lucient Rutman, tenor, and William Aubin, baritone.

At the late afternoon choral session, music by living American composers brought first New York performances of a Festive Prelude on Hebrew Harvest Themes and a Prayer of Thanksgiving by Harvey B. Gaul, played on the organ by the composer, who also led his Blessed Be the Lord with the Emanu-El Chorus. Other choral music heard at this service was by Ernest Bloch, Miriam Gideon, Frederick Jacobi, Harry T. Burleigh, Marc Silver, Leo Sowerby and Hugo Weisgall.

FREED'S SACRED SERVICE PREMIERED

The final event in the festival was the first New York performance of Isadore Freed's Sacred Service on Saturday morning in the temple proper, by the Emanu-El Chorus under Mr. Saminsky. Moses Rudinow, cantor of the congregation, sang impressively the important role in this work, with Mr. Federlein as organist. Mr. Freed's setting is a reverent and beautiful one, predominantly melodic and lyrical in style, with no pronounced modernisms, and with a slight use of traditional themes, particularly in the Sanctification section. It is eminently practical for use in actual services and is designed throughout to give dignity rather than excessive dramatic quality to the solemn religious observances. The performance was most effective.

NEW YORK CONCERTS

MARCH 21

National Orchestral Association Several novelties of program content and soloist contribution marked the fifth concert of the National Orchestral Association, under Leon Barzin's direction. Mack Harrell, American baritone, who recently returned from a tour of Europe, sang with the orchestra Strauss' Das Thal and gave what was announced as the first American hearing of Hugo Wolf's Prometheus. He has a smoothly produced and resonant voice of exceptional quality, and had an enthusiastic reception for his intelligent voicing of these numbers. The Wolf opus is a stirring, dramatic setting of sombre power.

A first-time hearing in New York was given Robert McBride's amusing and clever Fugato on a Well-known Theme, which utilizes jazz devices and polytonal effects in lively fashion.

Anton Bilotti played the solo part in the first performance of his piano concerto. This four-movement score, if not greatly original, is well put together, using romantic models and a slight ingredient of impressionism in its *andante*. The final *rondo*, on an infectious tune resembling a music-hall ditty, is particularly ingratiating. The composer played the work with surety and aplomb. Messrs. McBride and Bilotti both bowed repeatedly to applause. The Brahms Academic Festival overture opened the program in a highly dramatized reading.

Agatha Lewis Presenting a taxing program, Agatha Lewis, Chicago lyric soprano, made her New York debut in Town Hall. Miss Lewis disclosed a rich lyric voice, of size and broad range, but her very apparent nervousness militated against easy projection and clarity of tone. Mozart, Bach and Gluck arias provided a formidable beginning and the singer's intent was not always realized. In the middle register she sang with more finesse and color but her interpretative ability appeared restricted to two moods, soft, and then hard and heavy. Hindemith's Das Marienleben cycle, from which the newcomer selected three songs, found her less ill at ease. Five numbers of Castelnuovo-Tedesco to popular Spanish verses, the same composer's Cadix and Goossens and Van Vactor works completed the schedule, in which she had the assistance of Frederick Schauwecker at the piano.

MARCH 22

Philadelphia Orchestra A new triple concerto for flute, harp and cello, by Bernard Wagenaar, Sibelius' Pohjola's Daughter, and Chausson's B flat symphony formed the program which Eugene Ormandy led for a Carnegie Hall evening audience. The performers in the Wagenaar novelty were Georges Barrere, Carlos Salzedo and Horace Britt.

In elevated mood and full musical command, Ormandy brought his orchestra to splendid hearing, and master and men offered one of the most enjoyable concerts of their current New York course.

QUINCY PORTER

ANN IAMISON

The Wagenaar work surprised those familiar with his previous compositions, for it departed from much of his usual harmonic and structural radicalism, and seemed to be designed frankly as a sort of tonal pleasantry making obeisances to the powers of the three solo instruments. Their nature is well served in this score, which abounds in action based on a number of provocative themes deftly handled but perhaps developed at too great length and repeated too often. Judicious cutting would help an otherwise excellent opus in which the composer matches Hindemith's mobile writing and Satie's sense of humor. The trio of performers gave a musically authoritative and rousingly virtuoso performance, and had to bow repeatedly together with the composer.

MARCH 23

Schola Cantorum The Schola Cantorum presented Bach's Passion According to St. John before an overflowing audience in Carnegie Hall as a memorial to the late John W. Frothingham, for twenty years a member of its governing boards.

Conductor Hugh Ross and his singers gave one of the most notable readings this work has received in New York. Less in the dramatic style of the St. Matthew's Passion, the opus is Bach the churchman rather than solely the painter of tonal drama, successfully contrasting the moods provided by the story of the Crucifixion and steeping them in churchly style. Mr. Ross achieved this balance magnificently and his singers, tonally admirable, were immediately responsive. By far the most taxing role was that of the Evangelist, which William Hain read with beauty and interpretative understanding. Other members of the able male solo group were Arthur Bailey, Charles Trowbridge Tittmann, and Robert Nicholson. Ria Ginster and Lilan Knowles were less successful in their solo bits. Ernst Victor Wolff and Everett Tutchings at the harpsichord and organ respectively and several members of the Philharmonic Orchestra gave the singers musicianly support.

ARIANA BRONSTEIN

EDWARD BREDSHALL

Louis Kaufman Returning as solo recitalist after a considerable activity as an ensemble player, Louis Kaufman, violinist, was heard in Town Hall, with Harry Kaufman at the piano to uphold the keyboard side of the family talents. The former violist of the Musical Art Quartet in an originally compounded program brought mature understanding to his assignment. Opening with the seldom-heard Partita of Loeffler, which roams through several periods and styles with light-hearted zest, he showed also that he is a serious and skilled performer. The Beethoven Kreutzer Sonata might have had weightier utterance from the violin, which sang gracefully if not with the stylistic depth and variety of color summoned from the piano. The Wilhelmj version of Paganini's concerto in D, Joseph Achron's Stempenyu suite, Ravel's Pièce en forme de Habanera and the Brahms-Kreisler Hungarian Dance in F were other numbers in which the Messrs. Kaufman gained warm approbation from listeners. Not the least valuable ingredient was the exceedingly fine contribution of the pianist throughout the evening.

MARCH 24

Philharmonic Orchestra John Barbirolli's program for this Thursday *soirée* in Carnegie Hall had Joseph Szigeti, Hungarian violinist, assisting in the Mendelssohn concerto. The overture was Berlioz's The Corsair, heard locally about a decade ago in the regime of Wilhelm Furtwängler. Although Mr. Barbirolli gave it careful consideration and his players responded, the uneven nature of the work is such that it leaves listeners unmoved and unsatisfied.

FRANK KNEISEL

HUGH ROSS

Mr. Szigeti's contribution served to display his inherent musicianship but also some latent virtuosic propensities. By far at his best in the lyrical *andante* movement, Mr. Szigeti at times played brilliantly but his tonal speech was not always unclouded, and by constantly shifting mood his interpretation suffered slightly from expressing a coherent conception of the concerto. Mr. Barbirolli gave admirable but sometimes formidable support. The initial venture of Sibelius into the symphony form was the concluding number and was given enthusiastic consideration by the conductor and orchestra.

MARCH 25

Ferde Grofé Orchestra A program devised, to use the term given it by Leonard Liebling, commentator, "for modern American audiences" and composed of "modern American music" was presented in Carnegie Hall by Ferde Grofé and his orchestra for the benefit of the Free Milk Fund for Babies (Mrs. William Randolph Hearst, president and founder). Several of Mr. Grofé's own works and arrangements were included, although there were others represented. His Irish rhapsody, Killarney, the opening number, was followed by two movements from a symphonic suite, Wanderlust, by Julian Work and then came a cello solo, Synco Rhythmicon, played by the composer, Abrasha Borodkin. Charles Wakefield Cadman's Trail Pictures, scheduled for a premiere, was omitted, Mr. Liebling said, because of the length of the program. Lucille Manners, soprano, sang Summertime from Gershwin's Porgy and Bess, and Valverde's Clavelitos.

Mr. Grofé's Hollywood Suite opened the second part, being followed by Vittorio Giannini's Triptych, sung by Jane Pickens. Melodic Decades, a series of excerpts from popular airs, arranged by Mr. Grofé, was followed by Herman Wasserman's two paraphrases of Youmans and Gershwin songs, the latter for piano and the other for piano and orchestra played by the composer. Three piano preludes of Gershwin arranged for orchestra by Mr. Grofé completed the long list, in all of which marked rhythmic designs and lyric passages were evident. Mr. Giannini's songs, skillfully orchestrated and less episodic than some of the other works, proved the high light, closely followed by Mr. Grofé's brilliantly orchestrated Hollywood description.

MARIAN ANDERSON

JOSEPH SZIGETI

Winifred Christie Instead of the accustomed single manual piano, a large Town Hall audience on this evening heard another demonstration of the Moor Double Keyboard instrument as played by one who has devoted her talents to revealing its possibilities. Winifred Christie, an intelligent and technically able pianist, was the recitalist, using this instrument throughout a list which comprised a Bach-Godowsky air, the familiar Bach Chaconne, Mozart's fantasie in F minor, composed for a clockwork instrument, a Chopin ballade, the D flat prelude of Dr. Emanuel Moor, inventor of the instrument, and Liszt's B minor sonata.

The instrument is no novelty in these times, so that little need be said concerning it except to point out that by reason of its bi-manual construction additional sonorities are obtainable and it is of considerable value in achieving organ sonorities such as are required in some Bach works. A stylist, Miss Christie evinced anew her musicianly equipment, her admirable control of dynamics and a clean-cut and facile technic.

MARCH 27

Helen Frederick A matinee appearance in Town Hall by Helen Frederick, pianist, who had made her New York debut the previous season, showed again the young artist's charm and refinement of keyboard manner, if incomplete interpretative maturity. The list which she offered included two sonatas by Antonio Soler, Bach's French suite in E flat major, four mazurkas, the berceuse and a waltz by Chopin, a Bartok suite, and Moussorgsky's Pictures at an Exhibition. Among her assets are pleasing and rounded tone, technical development of respectable sort and a certain taste in her approach to music, especially in lyrical moments or within a miniature frame. On the other hand, her sense of structure was somewhat faulty and strict rhythmical accuracy was sometimes lacking. The audience received her work with warm cordiality.

Philharmonic Orchestra John Barbirolli's program for the Sunday concert consisted of a repetition of the first part of Saturday night's concert, and the Brahms second symphony in place of Tschaikowsky's fourth. Once again we heard the lovely Rosamunde Overture, which was somewhat lacking in the Schubertian lilt; once again Mr. Piatigorsky gave his plastic and sensuously beautiful interpretation of the Schumann cello concerto; and

SAMUEL BARBER

LUCILLE MANNERS

once again there was the pleasing diversion provided by two short excerpts from Deems Taylor's Peter Ibbetson. This arrangement was given its premiere by the Indianapolis Symphony Orchestra under Fabien Sevitzky's direction. The playing of the Brahms symphony had many fine qualities but was a little slow-footed at times, and the easily flowing lyricism of the first movement might have gained by a slightly more animated tempo. But, whatever Mr. Barbirolli does, he does not descend to mawkish sentiment, and he remains essentially true to the composer's text. This quality of artistic decency is something to be thankful for.

MARCH 28

Edward Bredshall A debutant pianist, Edward Bredshall, appeared in a Town Hall matinee presenting a Haydn andante with variations, Mozart's F major sonata (K 332) and Beethoven's A flat sonata (op. 110) as well as Scriabin's ninth sonata and shorter works of Ravel and Debussy. Digital dexterity and a pleasing tone marked his work. The Mozart and Beethoven works gave evidence of room for further study in the matter of stylistic delineation and the latter, in particular, found the newcomer demonstrating his technical mastery, although its emotional content seemed to evade the player. The Scriabin was commendably set forth, while his technical skill was further demonstrated in the other items.

Ariana Bronstein A young but talented violinist, Ariana Bronstein, was presented in debut recital in Carnegie Hall on this evening by the Society for Advancement of Young Musicians, Inc. With Josef Adler giving able and generous support at the piano, the thirteen-year-old newcomer essayed the Vitali-Auer Chaconne, Mozart's concerto in G major (No. 3), Chausson's Poème, the Franck sonata and some *morceaux* of Granados-Kreisler, Brahms-Joachim and Vieuxtemps. The Chaconne was played with crystalline tone, poise and youthful but skillful approach. Although the Mozart proved a bit beyond her present technical and interpretative ability, it gave evidence of latent musicianship which will develop with additional study. The Chausson was an attempt at virtuosity and in general was ably delivered, particularly in its technical aspects. The Franck sonata, although it found her a bit tired from previous efforts, served again to demonstrate that here is definite talent which should emerge more fully when maturity has been attained.

Carmen Reuben Again appearing in Town Hall, where she had given recitals in previous seasons, Carmen Reuben, soprano, offered first two novelties in the form of Handel's Deutsche Arien, with accompaniments by Coenraad V. Bos, piano, Eero Davidson, cello, and Edwin Ideler, violin. Of these works, Süsse Stille and Das Zitternde Glänzen, the first, in broad lyrical vein, offered the best opportunity for her large-toned if not extremely flexible vocal delivery. The remainder of the program included a Schumann group, one of Liszt and Wolf, French songs by Chausson, De Sévérac, De la Presle and Bemberg, and English numbers by Gilbert, Bull, Carpenter and Sanford. Miss Reuben's sincerity of feeling and artistic instincts were well displayed in Mignon's Song by Liszt, though its technical demands overtaxed her rather limited register. The lower tones lacked color and in the negotiation of top ones there were persistent lapses in intonation. Mr. Bos was a tower of strength at the piano.

(*Photo of Christie by Fernand de Gueldre; Jamison by Ernest A. Bachrach; Anderson by Ph. de Flaugergues, Paris; Grofé by Maurice Seymour Levitzki by Mishkin Studio; Bronstein by Wide World Studio; Manners by Ray Lee Jackson; Reuben by Apeda; Porter by Standiford Studio.*

Richard Baldwin Beginning a skillfully devised program with preludes and fugues (G sharp and C sharp) from the Well-Tempered Clavichord, Richard Baldwin introduced

WINIFRED CHRISTIE

MISCHA LEVITZKI

himself to a large audience in Steinway Hall with particularly expressive, clean-cut playing. The *scherzo* from Beethoven's sonata (op. 110) was delightful in detail. Three Chopin excerpts including the polonaise-fantasie, a nocturne and a scherzo, had variety of touch and tone. A series of *bravura* pieces closed the program, these including toccata and Ondine (Ravel), Triana (Albeniz), Danse d'Olaf (Pick-Mangiagalli) and the Fledermaus Waltz (Strauss-Godowsky). Encores were demanded by the applausive audience.

MARCH 29

Ann Jamison Having occupied a soloist's role in a prominent radio hour, Ann Jamison, soprano, brought vivacity, good looks, as well as a charming voice and poise in the use of it, to her Town Hall recital debut. The Titian-haired, young British artist, clad becomingly in white, sang first Bach's pastoral aria, Schafe können sicher weiden, with obbligato for two flutes played by Mildred Hunt and Frederick Heim. She overcame its difficult *tessitura* competently, but her clear and well-schooled vocal production had better opportunity in the eighteenth century air, Fingo per mio diletto, in which the florid ornaments were cleverly achieved. Two Mozart excerpts, Vedrai, carino, from Don Giovanni, and Non so più, from Nozzi di Figaro, were delightfully done. In a group of Lieder she had particular success with Schubert's Die Vögel, and though his Die junge Nonne calls for rather more experienced command of emotional expression, there was beauty in her soft, sustained tones. The program included also French works of Chausson, Moret, Hahn, Fauré and Grovlez, and an English group by Scott, Gibbs, Hughes, Grainger and Rummel. Undoubtedly, Miss Jamison has both the voice and the flair for successful recital singing. Coenraad V. Bos was the expert accompanist.

MARCH 30

Marian Anderson Of the American colored singers who have made international appearances, Marian Anderson, of Philadelphia, is

RECITALS OF THE FORTNIGHT

without doubt the most successful. It is an ironical fact, however, that she was acclaimed in Europe before she could establish herself in her own country.

Miss Anderson's eminence is well deserved, for not only does she have a contralto voice of rare quality, but also she uses it expertly and always with the highest devotion to musical interpretation. Here and there an acute ear might find slight flaws in some of the Anderson tones, but the same may be said of almost all vocalists. It is the sum total of pleasure derived at a song recital which remains longest in the memory of the general run of listeners. Those who attended Miss Anderson's at Town Hall spent an evening of deep enjoyment and upliftment, afforded through the sincere feeling and artistic understanding of a skillful performer and penetrative student.

The program consisted of representative material by Schubert, Wolf, Handel (Cantata, Suicide of Lucretia) and Sibelius, and concluded with Negro Spirituals, all delivered with authority and effect, and all applauded vehemently. Kosti Vehanen accompanied acceptably.

Philharmonic Orchestra The absence of an assisting soloist was not noticed by Philharmonic-Symphony Society subscribers on this evening when conductor John Barbirolli reached into his bag o' tricks and brought forth several first times. At the outset was a novelty, the first work written for orchestra by Samuel Barber, young American composer, who incidentally appeared, following Mr. Barbirolli's zealous delineation of it, to share the applause with the conductor and orchestra. Entitled The School for Scandal and supposedly inspired by the Sheridan comedy, it reveals the composer's flair for instrumentation, is light and engaging and seems a cross between Italian and Celtic in its lyrical episodes. This was followed by the third Sibelius sym-

CARMEN REUBEN

FERDE GROFE

phony, a work which "possesses a noticeable degree of economy," to quote Cecil Gray, and which can best be characterized as full of sonorous gaiety, majestic in style and concluding in somewhat turbulent fashion with hints of Finlandia. William Walton's Façade, a series of bits, heard previously, came after the intermission. At Mr. Barbirolli's suggestion the composer affixed six brevities to the four heard here previously under Sir Thomas Beecham. Ironic in purpose and content, the reinforced suite is a composer at play and Mr. Barbirolli read it as such. The colorful suite from Rimsky-Korsakoff's Coq d'Or completed the list.

MARCH 31

Boston Symphony Orchestra Serge Koussevitzky and his Boston symphonic company made evening music at Carnegie Hall that gladdened their following with a program consisting of Haydn's symphony (G major, No. 88); Brahms' first symphony; and a suite (op. 64) from ballet music written by Serge Prokofieff on the subject of Romeo and Juliet.

The annotation notes in the program did not reveal the scenario of the ballet, but from the little information given, one infers that the tale is not at all like Shakespeare's, and has a satirical twist far from the invention of the Bard. Prokofieff's music at any rate creates such an impression, for it is light and inconsequential stuff conveying practically nothing of the poetry, emotion and tragedy of the great drama whose name it borrows.

The two symphonies were read with high effect and full exposition of the best abilities of the players, who received rousing applause especially after the truly delightful performance of the Haydn pages. This concert marked the last seasonal evening appearance of the Bostonians in New York.

Betty Paret Before a large and applausive audience, Betty Paret, young American harpist, demonstrated her technical skill and deep musicianship in a varied list in Steinway Hall. Her principal item, Handel's concerto in B flat, in an arrangement by Marcel Grandjany, was delivered in brilliant technical style, but she was not unmindful of its deeper emotional content. She was assisted in this as in Rousseau's Variations Pastorels sur un vieux Noël by the American Woman's String Quartet. Two of her own works, The Hunt Is Up, and Jungle Scenes, both descriptive in style, were also listed. Grandjany's Automne and his arrangement of the *largo* from Bach's fifth violin sonata and works of Purcell, Byrd, Farnaby, Tournier, Debussy and Pierné completed a varied program.

APRIL 1

Doris Snow A personable young soprano, of lyric quality and *tessitura* but with coloratura propensities, appeared in evening recital in Steinway Hall before a large and approbative audience. With Evelyn Austin providing competent assistance at the piano as well as adeptly presenting a group of Debussy and Albeniz, Miss Snow offered a varied list. An unfortunate tendency toward using half-voice somewhat marred some of the soprano's offerings but there were occasions when she permitted her voice full expression and colorful tones resulted without any effort of projection. French, German and English were the languages presented with the singer's diction at its best in the Gallic expressions. Her list embraced one aria, the Je vivre from Gounod's Romeo with Mozart's Alleluia also giving her opportunity for agility display. Other numbers were by Veracini, Scarlatti, Bizet, Strauss, Schumann, Dell'Acqua, Arditi, Leoni, Bartlett, Ronald and Grieg.

(*Continued on page 44*)

LOUIS KAUFMAN

BETTY PARET

Montreal Symphonic Course Ends

Pelletier Scores with Ravel Suite—Stassevitch Plays Violin Concerto—Margaret Speaks Soloist with Masonic Choir

MONTREAL, CAN.—The final concert of the fourth season by Les Concerts Symphoniques took place at the Plateau Auditorium. The hall was packed to the doors by an appreciative audience. The orchestra under the baton of Wilfred Pelletier opened the program with a magnificent performance of Mendelssohn's overture to A Midsummer Night's Dream and, as its concluding item, presented Ravel's Daphnis and Chloe suite, which was a triumph for conductor and musicians. Beethoven's fifth symphony was given an intensely dramatic reading and Sibelius' Swan of Tuonela proved full of color and atmosphere.

Paul Stassevitch, after impressing music lovers here as a highly gifted conductor, appeared as violin soloist with equal success in Elgar's concerto. He showed himself to be a complete master of the instrument, revealing the best kind of violin playing heard here in many years. At the conclusion of the concert he received a well-deserved ovation.

NEW MASONIC CHOIR BOWS

The last addition to the number of local choirs is the Montreal Masonic Choir, formed at the beginning of the season, which gave its first public concert in St. James United Church. The choir, under the capable direction of Walter Clapperton, sings with solid tone, clean chords and excellent attack. The American soprano, Margaret Speaks, was guest soloist, her program including Rubinstein's Es blinkt der Thau, Grieg's Waterlily, Debussy's Air de Lia, Buzzi-Peccia's Under the Greenwood Tree and Attributs by Poulenc. She revealed an artistic sense of style and sang with taste and refinement. George M. Brewer was accompanist of the choir and Celius Dougherty played excellent accompaniments for Miss Speaks. J. H. G.

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$75,000 Fund Sought for New York Stadium Concerts

The twenty-first season of summer concerts at the Lewisohn Stadium, New York, will open on June 23. Mrs. Charles S. Guggenheimer, chairman of the committee in charge, in announcing details of the season, made an appeal for the raising of a public fund of $75,000 to meet this year's budget. The concerts are to be under the direction of Jose Iturbi for the first half of the eight weeks' season, with programs given every night as usual by the New York Philharmonic-Symphony Orchestra. Alexander Smallens and other conductors to be named later will also participate in the series. At least one of the directors will be a native-born American, it was announced. Occasional performances of operas and ballets are planned and a number of soloists are to be heard.

For the fourth time in succession Albert Spalding, American violinist, will be the soloist on the opening night. Grace Moore, soprano, will sing in the concert of June 27. The Hall Johnson Negro Choir will give a program of Negro spirituals in the second week. Josef and Rosina Lhevinne, pianists, will also be heard in this summer's series. Other soloists will be announced later.

Mayor Fiorello LaGuardia and Adolph Lewisohn will again be honorary chairmen of the Stadium Concerts committee this summer. In addition to Mrs. Guggenheimer, chairman, other officers are Mrs. Henry Martyn Alexander, Mrs. George Backer, Mrs. Christian R. Holmes, Mme. Hulda Lashanska and Countess Mercati, vice-chairmen; Mrs. William S. Paley, executive vice-chairman; Arthur Judson, manager; Sam A. Lewisohn, treasurer, and Margaret Boyd, secretary.

Ludwig Hofmann to Sing at Covent Garden

Ludwig Hofmann, Metropolitan Opera bass-baritone, sings this summer at Covent Garden in Wagnerian operas. He returns to the Metropolitan in November. His last American appearance before sailing was in Die Walküre with the Philadelphia Civic Grand Opera.

Ormandy Premiers Wagenaar Work With Philadelphia Orchestra

Triple Concerto for Flute, Harp and Cello Has Barrere, Salzedo and Britt as Soloists—Die Walküre Sung by Civic Grand Opera

PHILADELPHIA.—At the Philadelphia Orchestra concerts of March 18 and 19 with Eugene Ormandy conductor, there was given the world premiere of a triple concerto for flute, harp and cello with orchestra, composed by Bernard Wagenaar for Georges Barrere, Carlos Salzedo and Horace Britt. These artists played the concerto with the skill for which they are justly noted. The work gives ample scope for technical display on the solo instruments, while a *cadenza* in each movement was written and played by the soloists, harp in the first, cello in the second and flute in the third. The work was superbly performed and well received. The other numbers were in the nature of novelties, as they are rarely heard—Pohjola's Daughter, symphonic fantasia by Sibelius, and the Chausson symphony in B flat major. Mr. Ormandy gave to each a fine reading.

RAVEL MEMORIAL

On March 25, 26 and 29, Mr. Ormandy conducted the Philadelphia Orchestra in an entire Ravel program as a memorial. Eugene List, young pianist of talent, was the soloist in the concerto in G major, doing an excellent piece of work, and arousing much enthusiasm. The orchestral numbers were Le Tombeau de Couperin, Rapsodie Espagnole, La Valse, Alborado del Gracioso, and the Bolero (by request).

CONCERT FOR YOUTH

The Philadelphia Orchestra Concert for Youth on March 23 was again given to a crowded house. The soloist, the violinist winner in last year's contest, was Rafael Druian, who played the Saint-Saëns Rondo Capriccioso with beautiful tone and superb technical ease. As an encore he played the Kreisler recitative and caprice, unaccompanied, further displaying his remarkable ability. The orchestral numbers were a Bach air orchestrated by Lucien Caillet, the moving Tschaikowsky fourth symphony, Debussy's Afternoon of a Faun and the Ravel Bolero.

DIE WALKÜRE BY CIVIC FORCES

The Civic Grand Opera Company gave an excellent performance of Wagner's Die Waiküre on March 22. The cast was well balanced, with Dorothee Manski as Brünnhilde and Ludwig Hofmann as Wotan leading, but well supported by Selma Amanski as Sieglinde, Hans Joachim Heinz as Siegmund, and Leonard Treash as Hunding. Lyuba Sanderowna was a fine Fricka, while the eight Valkyries were well portrayed by Florence Kirk, Joan Shoaf, Elsie MacFarlane, Nora Dinkov, Lela Mac Flynn, Wilburta Horn, Aida Marussi and Katherine Donahue. The conductor was Laszlo Halasz.

MAHLER LEADS CIVIC ORCHESTRA

Fritz Mahler was guest conductor of the Civic Symphony Orchestra on March 27, giving magnificent readings to the Beethoven-Wagner program, which included the Beethoven Egmont Overture and seventh symphony, prelude to Act I of Lohengrin, Venusberg Music from Tannhäuser and the prelude and Love Death from Tristan and Isolde.

MODERN CHAMBER MUSIC

The third and last of the Modern Chamber Music Concerts was presented on March 31, Henry Harris playing the Prokofieff sonata in C minor (op. 29)—one of the finest numbers on the program—N. Cerminara, Boris Koutzen and Paul Nordoff playing Stravinsky's pieces from L'Histoire du Soldat for clarinet, violin and piano, Mr. Nordoff singing six of his own songs, which were pleasing (Katherine Lippincott accompanying), John A. Fischer and Allison R. Drake playing Hindemith's sonata for flute and piano, and Boris Koutzen, Elsa Hilger and Paul Nordoff offering Ravel's trio for violin, cello and piano. Each work was finely performed, and of much interest.

CURTIS AUDIENCE HEARS EUDICE SHAPIRO

Eudice Shapiro, violinist, and graduate pupil of Efrem Zimbalist, was heard in recital at the Curtis Hall of the Curtis Institute of Music on March 25, with Vladimir Sokoloff (graduate pupil of Mr. Kaufman in accompanying) as the accompanist. Works of Beethoven, Reger, Conus and Sarasate were skillfully performed, while a sonata by Sol Kaplan, a student at Curtis, was also of extra interest. M. M. C.

Beebe Fund Scholarship Offered

The Frank Huntington Beebe Fund for Musicians offers one scholarship award for foreign study for 1938-9 to "a young, talented and deserving musician who intends to make music a profession." The trustees, by whom the award will be made, are Frederick S. Converse, Wallace Goodrich and Walter R. Spalding. Application forms may be obtained from the secretary, 290 Huntington Avenue, Boston, Mass., and must be submitted before May 1.

Shure to Conduct Symposium

Leonard Shure, pianist, will conduct a musical symposium at Milton, Mass., during the third week in June. Twelve performers are to participate in programs of their own works.

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Edwin McArthur at the Knabe piano

Golschmann Offers New Roland Manuel Opus

St. Louis Hears World Premiere of His Pena de Francia—Schnabel in Schumann Concerto—Lohengrin Sung in Concert Form—Marian Anderson Applauded

ST. LOUIS, MO.—The four final concerts with which Vladimir Golschmann brought the St. Louis Symphony Orchestra's fifty-eighth season to a close presented several outstanding features. The first, without soloist, included the Mozart Magic Flute Overture; a Vivaldi concerto for four solo violins and orchestra; Roland Manuel's Pena de Francia, in world premiere, and Richard Strauss' Thus Spake Zarathustra, not heard here for nearly a decade. The Manuel work is a highly meritorious, richly colored and expertly orchestrated addition to the modern repertoire. The final orchestral concert contained the interesting Bret Harte Overture by Philip James; the second Sibelius symphony and a repetition, by general request, of the Strauss Zarathustra. Mr. Golschmann's interpretations of all of this important music were impeccable.

SCHNABEL ASSISTS ORCHESTRA

Artur Schnabel was the assisting artist at the concerts of March 12 and 13, playing the Schumann piano concerto. With more brilliance than its accustomed and inherent romanticism called for, Schnabel's interpretation coincided with his feeling, often expressed, that his preference is for the works of Beethoven. Mr. Golschmann offered on this occasion the Mendelssohn overture, The Beautiful Melusina, and a brace of Wagnerian excerpts including the Siegfried Idyl, the Tannhäuser Bacchanale and the Meistersinger prelude.

LOHENGRIN WITHOUT SCENERY

Lohengrin in concert form was given a superb performance at the concerts of March 18 and 19. The cast included Helen Traubel as Elsa; Marion Telva as Ortrud; Charles Kullmann as Lohengrin; Frederick Baer as Telramund and the Herald; and Herbert Gould as King Henry. The soloists were admirably chosen. The symphony chorus of 200 voices, heard in combination with the entire orchestra, made for a truly memorable event.

EDUCATORS' CONFERENCE CONCERT

On March 27 the Symphony Orchestra with Vladimir Golschmann conducting and Helen Traubel as soloist, presented the Magic Key program for NBC, as the opening event of the Music Educators' National Conference that occupied the following week.

Marian Anderson, the eminent Negro contralto, appeared in a song recital at the Municipal Opera House on March 13 under the Cueny Concert Direction. After hearing a lengthy program which covered practically every phase of the vocal art, the excited audience refused to leave and amid lusty cheers and ovational demonstrations, the singer added seven encores. Her linguistic talents are marked: her Lieder are those of a native, and her Spirituals are matchless. Kosti Vehanen was an admirable accompanist. O. C.

INTERPRETS MODERNS

FREDERICK BRISTOL, pianist, gives a program of works by Poulenc, Ravel, Scriabin, Debussy, Fuga, Stevens, Turina and DeFalla at his Town Hall, New York, recital of April 20.

Ann Arbor May Festival Scheduled

ANN ARBOR, MICH.—The forty-fifth Annual May Festival is announced for four days, May 11 to 14 inclusive, with six concerts included. The Philadelphia Orchestra with Eugene Ormandy conducting is the first of the organizations to be heard, followed by the University Choral Union (Earl V. Moore, conductor), and the Young People's Chorus conducted by Juva Higbee. Bizet's Carmen is to be sung. The Bells, with poem by Poe and music by Rachmaninoff,, and the premiere of Paul Bunyan by Dorothy James are other features.

Besides these orchestral and choral attractions, the list of soloists includes Marian Anderson, Marjorie Lawrence, Bruna Castagna, Hilda Burke, Agnes Davis, Nino Martini, Richard Bonelli, Chase Baromeo, Giovanni Martinelli, Arthur Hackett and Hardin Van Deursen. Albert Spalding, violinist, and Artur Rubinstein, pianist, also are to be heard. A. McL. T.

Metropolitan Opera's Visit To Baltimore Is Gala Event

Brilliant Success for Tannhäuser, Otello and Faust—Janssen Concludes Orchestral Season—Richard Crooks Sings with National Forces—Ballet Russe and Many Recitalists Appear

BALTIMORE, MD. — The three - night Spring Festival at the Lyric Theatre of the Metropolitan Opera Association was in many respects the most successful of the twelve annual visits by this distinguished organization. The brief season opened with a superb performance of Tannhäuser, Kirsten Flagstad and Lauritz Melchior heading the cast and Erich Leinsdorf conducting the orchestra. On Tuesday evening, Otello was the bill with Giovanni Martinelli, Elisabeth Rethberg and Carlo Tagliabue (the latter substituting at the last moment for Tibbett, who had developed a bad throat). Ettore Panizza conducted and to many, including this correspondent, the opera was the highlight of the season. The chorus of the Metropolitan has never functioned to better advantage nor has a better all-round performance been given here, one that constantly edged on real brilliance. The season closed on Wednesday with Faust, in which all of the leading roles, aside from the splendid Mephistopheles of Ezio Pinza and John Brownlee's Valentin, were in the highly capable and American hands of Helen Jepson, Richard Crooks, Wilfred Engelman and Helen Olheim.

Every performance was completely sold out and many hundreds stood. Much credit for the success of the season must again be given to Frederick R. Huber, local representative, whose untiring efforts bore rich fruit.

JANSSEN LEADS RESIDENT ORCHESTRA

The fifth and sixth concerts by the Baltimore Symphony Orchestra were given under Werner Janssen. Frederick R. Huber, manager of the orchestra, announced the appointment of Mr. Janssen as the conductor for next season a week following the final concert, a move that met with the hearty approval of the entire city, which has turned out in droves for every concert. The fifth concert was all-Strauss and the sixth featured Sibelius' second symphony. Mr. Janssen was tendered an ovation at the close of the final concert. The last children's concert was broadcast over the NBC-Blue Network by Station WBAL.

NATIONAL PLAYERS AND RICHARD CROOKS

The National Symphony Orchestra (Dr. Hans Kindler conductor) gave highly enjoyable concerts. The first featured five episodes from William Walton's Façade, a charming work. The closing concert had Richard Crooks as an added attraction and he has seldom sung better. Four vocal items could hardly have been improved upon. The orchestra also sounded especially well and the audience's applause was so insistent that Mr. Crooks sang Strauss' Morgen as an encore while the orchestra went beyond its printed program with the waltzes from Der Rosenkavalier.

BALLET RUSSE AND RECITALISTS

Col. W. de Basil's Ballet Russe de Monte Carlo was presented at the Lyric by William A. Albaugh, the ballets including Les Dieux Mendicants, Le Coq D'Or, L'Après-Midi d'un Faune and Danses Slaves et Tziganes, the latter having been given here recently by the same group. The three concerts in March that closed the Peabody Friday afternoon recitals were given by Roman Totenberg, violinist; Pasquale Tallarico, pianist, and the Peabody String Quartet. The latter group was assisted by Sylvia Meyer, harpist of the National Symphony Orchestra, as soloist. The Bach Club presented the Budapest String Quartet at Cadoa Hall, the program including quartets by Haydn, Debussy and Beethoven. The Grachur Glee Club, conducted by Franz C. Bornschein, resumed concerts after a three-year silence with a program at the Maryland Casualty Auditorium on April 1. Henrietta Kern, soprano, and C. Lester German, tenor, were soloists. Gustav Strube conducted the Peabody Students Orchestra in its second concert at the Peabody Concert Hall. Gardner Jencks, pianist, and Donald Willing, organist, were soloists. The Baltimore Music Club presented its first Maryland Composers Day, the program including works by Howard R. Thatcher, Gustav Klemm, Franz C. Bornschein, Katherine E. Lucke and Gustav Strube. A week earlier, the First District of the Maryland Federation of Music Clubs (Mrs. G. Franklin Onion, director) presented an ambitious program in the main concert hall of the Peabody Institute. Baltimore composers heard included Howard R. Thatcher and Gustav Klemm. G. K.

Symphonic Broadcasts Begun by Federal Project

To foster development of a permanent municipal symphony orchestra for New York City, a series of six Sunday afternoon concerts was opened on April 3 by the Federal Music Project and broadcast from Station WNYC. The opening concert was led by Willem van Hoogstraten with the Federal Symphony Orchestra at the Federal Theatre of Music. This ensemble is to alternate with the New York Civic Orchestra. The second program on April 10 was directed by Fritz Mahler. Other conductors are: Chalmers Clifton, in an all-Brahms program, April 17; Eugene Plotnikoff, April 24; Joseph Littau and Edgar Schenkman. The soloists are to include Grace Castagnetta, pianist, who played Beethoven's fourth concerto in the opening concert; Giovanni Martinelli, tenor of the Metropolitan Opera; Katherine Bacon and Selma Kramer, pianists. Those appearing as commentators include Hendrik Willem Van Loon, at the first session; Sigmund Spaeth, Pitts Sanborn, Leonard Liebling, Ira A. Hirschmann, Irving Kolodin and Samuel Chotzinoff.

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"A violinist of extraordinary physical attainment."—*Los Angeles Times*, March 1, 1938.

"Warmth and sweetness of tone."—*Los Angeles Evening News*, March 1, 1938.

"An enthusiastic audience paid tribute to the artistry of Louis Kaufman. Beethoven's Sonata, Opus 47, followed with its exciting emotional quality and in this the *magnificent tone* and fine, broad bowing of the soloist was well demonstrated."—*Los Angeles Examiner*, March 1, 1938.

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Feuermann Closes Omaha Events

Boy Choristers from London Are Novel Attraction—Morning Musical Club Presents University Singers

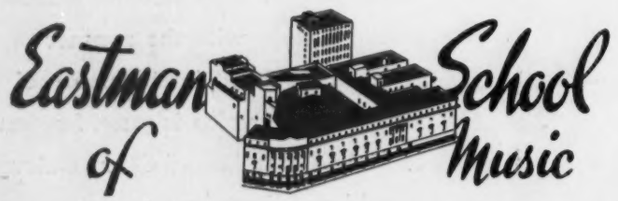
OMAHA, NEB.—The Tuesday Musical Club of Omaha closed its season when the program was presented by Emanuel Feuermann, cellist, with Wolfgang Rebner at the piano. A widely varied program was greeted with continuous enthusiasm and appreciation by a capacity audience, and its well-chosen numbers gave the artists many opportunities for high musicianship, and finesse of expression. The London Choristers, twelve boys chosen from the London Choir School, where 125 are trained in English Church music made several appearances at All Saints' Episcopal Church. Director Carleson Borrow led the group.

The Morning Musical Club of Omaha presented the Oscar Bennett Singers from Wesleyan University at Lincoln, and Kathleen Shaw, soprano, in a finely interpreted program at the Hotel Fontenelle. This *a capella* chorus of twenty-five men reflected great credit upon their director by their fine feeling for ensemble. Kathleen Shaw is widely known in Omaha and Council Bluffs, Iowa, for her artistic work. Sympathetic accompaniments were played by Mrs. Bennett and Gladys Hamstreet. H. M. R.

Alden Edkins Is Versatile Vocalist

A former physical education instructor, Alden Edkins, despite an active schedule as an NBC artist, finds time to devote himself to his first preference, sketching and painting. Mr. Edkins, who is bass soloist on the Home Songs broadcast, three times weekly, as well as assisting artist on several other programs, was preparing for a career as an artist when a boyish trick, while still in school, resulted in his parents being advised to have him take up singing. At eighteen he won a singing place in Morris Gest's The Miracle, then entered an Atwater Kent Contest and won in the New York finals. Since 1932 he has been associated with NBC appearing on many commercial and sustaining programs.

ALDEN EDKINS



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SUMMER SESSION—June 27-July 30, 1938

FALL SESSION — Opens September 20, 1938

Due to a strictly limited enrollment early registration is advised. For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

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First-Time Local Hearings Add Spice To Series by Indianapolis Orchestra

Sevitzky Forces in Popular Programs and High School Series—Richard Bonelli, Emanuel Feuermann and Harold Triggs Among Soloists

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra presented an interesting array of compositions at the eighth pair of concerts at the Murat, which resulted in one of the most engrossing musical experiences of the season. The works included the symphony (No. 9) in C minor by Haydn, The Pleasure Dome of Kubla Khan by Charles T. Griffes, Moto Perpetuo of Paganini-Molinari and Pines of Rome by Respighi. All the works were heard for the first time at these concerts, and the appreciation of the large audience was shown in no uncertain way. Fabien Sevitzky again demonstrated that he is a drill-master of first rank by obtaining quick response to all of his demands, and directing the numbers with precision, dash and virtuosity. Richard Bonelli was soloist in the aria Eri Tu from Verdi's The Masked Ball and two songs by Duparc. He infused each song with a clarity and perfection of detail which resulted in tumultuous applause.

"POP" PROGRAM

Despite inclement weather, an audience which filled all available space, including the orchestra pit, was present for the fourth "Pop" concert. Mr. Sevitzky opened the program with a stirring performance of Weber's Oberon Overture, and followed it with two movements from the Haydn symphony which had been heard the previous week, and the Marche Slave of Tschaikowsky. After the intermission James Hosmer and Julio Mazzocca, members of the orchestra, collaborated in an admirable interpretation of the Saint-Saëns tarantelle for flute, clarinet and orchestra, a work filled with technical difficulties, which permitted the performers to display their musicianship. The Brahms Hungarian Dances (Nos. 5 and 6) and Rhapsody in Blue by Gershwin, with Harold Triggs at the piano, completed the program. Mr. Sevitzky not only gave authoritative readings to the different numbers, but provided an able accompaniment for all of the soloists.

CONCERTS IN HIGH SCHOOLS

The city school board sponsored a series of four symphony concerts in each of the four high schools during March. Mr. Sevitzky gave the same program in each school which consisted of the third and fourth movements from Tschaikowsky's fourth symphony; Rimsky-Korsakoff's Spanish Caprice; the anthem from Bloch's America; and an arrangement of Beethoven's The Heavens Resound. The orchestra also concluded its out of town concerts at the state universities during the month.

FEUERMANN IS SOLOIST

On March 18-19 Mr. Sevitzky again selected a program of works never heard at these concerts, demonstrating his intention to bring new music to this city. The program opened with John Barbirolli's arrangement of the suite from the Dramatick Musick (Purcell), a work especially interesting in its melodic and harmonic structure. The world premiere of a suite from the opera Peter Ibbetson by Deems Taylor proved good music, as it is well conceived and contains some efficacious moments of lyric beauty. Casella's second suite from the opera La Donne Serpente and excerpts from Ravel's Daphnis and Chloe found favor with the audience, as both received careful and capable readings by Mr. Sevitzky. Emanuel Feuermann was soloist in the Weber Concertstück, and Tschaikowsky's Variations on a Rococo Theme. His numbers served to display admirable command of technical resources and superior musicianship.

REQUEST LIST

Another packed house greeted Mr. Sevitzky on March 27 when he directed the fifth "Pop" concert in an all-request program of works by Elgar, Tschaikowsky, Liszt, Mascagni, Strauss and Ravel. Detailed and sincere readings afforded an afternoon of colorful and animated interpretations which brought a warm ovation. At the close the insistent audience was rewarded with a stirring performance of Gliere's Russian Sailors' Dance, and a short speech by the popular conductor, who promised that the orchestra would be back again next year with more music for those who had supported it so enthusiastically this season. At the final concert of this series the orchestra will be assisted by the Symphonic Choir in Beethoven's ninth symphony.

H. C. G.

N. Y. Federation of Music Clubs to Meet in Binghamton

BINGHAMTON, N. Y.—The tenth convention and music festival of the New York Federation of Music Clubs, to be held here on April 20 to 23, inclusive, will attract many musicians from this and other states. The Hotel Arlington is the headquarters for the sessions. Mrs. John McClure Chase of New York, state president, presides. The convention program was planned by Mrs. Edgar Stillman Kelley, former national president of the organization, and Mrs. William B. Thomas of this city is hostess.

Highlights of the convention program include: April 20, forum luncheon, with prominent speakers; showing of the film Beethoven Concerto, and evening choral festival featuring a massed group of 300 under W. J. Gomph and Herbert Stavely Sammond; April 21, president and counselors' luncheon; school music forum; evening banquet, Mrs. Chase presiding, with A. Walter Kramer, Nikolai Sokoloff and John Warren Erb as speakers; and two-piano recital by Edwin and Jewel Bethany Hughes; April 22, composers' luncheon with Mrs. Ruth Haller Ottaway and Charles Haubiel as speakers; afternoon choral forum with prominent conductors as guests; evening concert by Susanne Fisher and Joseph Bentonelli, of the Metropolitan Opera, and Gloria Perkins, violin contest winner, with the Binghamton Civic Orchestra and a massed chorus; April 23, Junior Day opening with Junior State contests, followed by a luncheon for young musicians, with Mrs. Edward MacDowell and other guests; afternoon concert by the contest winners and two massed junior choirs under Elizabeth Britton of this city.

Brodsky and Triggs with Elizabeth Orchestra

Vera Brodsky and Harold Triggs are to play their own two-piano and orchestra arrangement of Liszt's Mephisto Valse, at the concert of the Elizabeth (N. J.) Orchestra, on April 30, under the direction of August May. The concert will be broadcast over the WOR-Mutual national network.

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Kansas City Philharmonic Players Conclude Season with Success

Grace Moore Soloist Under Baton of Karl Krueger—Visits of Schoop Ballet, Vronsky and Babin, and Feuermann Are Features—Stillman-Kelley's Pilgrim's Progress Heard

KANSAS CITY, MO.—The Philharmonic Orchestra under Karl Krueger has completed its fifth season (1937-38) of eighteen subscription concerts, four "Pops," six children's programs and twenty-two concerts on tour in Iowa, Kansas, Missouri and Illinois. To date it has over $42,000 in subscriptions for next season. The orchestra will have a second appearance in Chicago next fall and a New York concert. In Topeka, Kansas, the Junior League and fifty citizens have formed a Symphony Society in preparation for Kansas City Philharmonic Orchestra concerts under Mr. Krueger. In April Mr. Krueger conducts the Budapest Orchestra in fifteen concerts in Italy and Yugoslavia.

GRACE MOORE IS SOLOIST

Grace Moore, guest artist of the final Philharmonic Orchestra concerts, made a tremendous success before a capacity audience at the Municipal Music Hall. Arias from La Tosca, Butterfly, Louise and Manon brought ovational applause and countless bows.

Sans score as usual, Mr. Krueger read the César Franck symphony *con amore* and was enthusiastically recalled to the podium several times, the orchestra sharing the applause. The request program held also The Swan of Tuonela (Sibelius), the Bach-Weiner prelude from the sixth violin sonata and the Tannhäuser Overture. Under Mr. Krueger's discerning, tasteful guidance the Sibelius item was poignant and opalescent in coloring, the Bach-Weiner clear-voiced and virile, and the Wagner imposing. The orchestra and conductor met with warmest approval.

YOUNG PEOPLE'S MATINEE

The Young People's Matinee was notably fine. Mr. Krueger's recreation of the *scherzo* and *finale* from symphony (No. 2) in D major by Sibelius was truly inspired. Wagner, Beethoven, Malipiero and Weinberger items held the 2,700 children with compelling interest.

SCHOOP BALLET APPEARS

All For Love was an irresistible bit of entertainment on the part of Trudi Schoop and her Dancing Comedians closing the sold-out Fritschy Series at Ararat Temple.

The youthful pianistic pair, Vronsky and Babin, proved themselves aesthetic, poetic and thoroughly interesting musicians in Schumann and Rachmaninoff items, Babin etudes and Babin transcriptions before a large audience at the Municipal Music Hall in the Kansas City Concert Series.

FEUERMANN RECITAL

One of the most remarkable recitals of many years of concert attendance was that of Emanuel Feuermann. From the opening sonata in F major (Brahms) through the terrifically intricate Locatelli sonata in D major, Italian Suite (Stravinsky) and a group of Feuermann transcriptions, it was a breath-taking experience. Wolfgang Rebner was a most competent pianistic assistant. Mr. Feuermann added several encores.

STILLMAN-KELLEY MIRACLE PLAY PRODUCED

The musical miracle play, The Pilgrim's Progress (Edgar Stillman-Kelley), was presented at Hoch Auditorium on March 27 before 4,000 people. The Lawrence Choral Union (200 voices), a children's chorus of 200 from the Lawrence Public Schools and the University Symphony Orchestra of ninety pieces participated with Dr. Otto Miessner of the K. U. faculty, director. The soloists were Walter Allen Stults of Northwestern University (Christian) and ten members of the K. U. faculty and student body. Dr. and Mrs. Kelley were guests.

John Moore, pianist of Kansas University, disclosed fine musical gifts, unusual interpretative powers and a facile technic in his recital. Sonata in B minor (Liszt), variations and fugue on a theme by Handel (Brahms), and concerto (No. 1) in B flat minor (Tschaikowsky) were the important numbers. Carl Preyer was at the second piano for his artist-pupil in the concerto. Two new Preyer items, prelude in C (stunning) and improvisation, were also listed.

The Thavin Quartet gave a stirring account of the vigorous quartet (op. 22, No. 3) (Hindemith) and interpreted the majestic C Minor Quartet (Op. 18, No. 4) (Beethoven) with understanding and virility. Harold Newton's beautiful transcription of Morgen (Strauss) was the encore. It was the final concert of the Kansas City Chamber Music series at Kansas City University. C. C. B.

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IN ADDITION TO HIS HEAVY TEACHING SCHEDULE FRANK LA FORGE STILL FINDS TIME TO PLAY A FEW CONCERTS FOR LEADING ARTISTS

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PRESS COMMENT

"A very conspicuous feature of the evening were Frank La Forge's accompaniments, which considered not only the music but the voice; the voice, moreover, in its every register and capacity, the smallest intention of the singer, and the conception of the song or aria as a unit from which the instrumental part was inseparable. Fortunate the singer with the collaboration of such a musician."
Olin Downes, New York Times.

". . . in the small gems written by her accompanist, Frank La Forge. It must be said that, as of yore, Mr. La Forge left nothing to be desired as an accompanist. He also did shine in the calling of composer, for Miss Pons gave delectable interpretation to two of his songs."
Janet Gunn, Chicago Herald-Examiner

"Mr. La Forge's accompaniments lived up to their reputation which is about the highest praise that could be bestowed."
Oscar Thompson, New York Sun

"Frank La Forge was at the piano which means that accompaniments were played from memory and were of the sort which has been a model in this country for more than a quarter of a century. His name appeared on the program too, as composer of two or three items that added no little interest to a pleasurable song recital."
Carl E. Lindstrom, Hartford Times.

"Much of the success of the recital was due to the magnificent accompaniments provided by Mr. La Forge. Not only did Mr. La Forge maintain an almost uncanny balance between solo and accompaniment, but he accomplished artistic details rarely heard. Thus in the "Lerchengesang" of Brahms, his playing of the upper tones, the imitated notes of the skylark; his delineation of the tone quality of the mandolin in the Debussy number, and his mastery of the tremendously difficult accompaniment to "Papillons" were masterpieces. Miss Pons recognized Mr. La Forge's ability by repeatedly calling him to share the applause with her."
Samuel L. Laciar, Evening Public Ledger, Philadelphia.

"Mr. La Forge, artist, musician and composer, proved a tower of strength to Miss Pons in his magnificent piano accompaniments, all of which were played from memory. The admirable sympathy and support he gave the singer made his playing a joy to hear. His keyboard collaboration was replete with qualities seldom disclosed by most accompanists."
Ralph Lewando, Pittsburgh Press.

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San Francisco March Calendar Varied

San Carlo Opera Visit—Symphony Orchestra and Chorus in Debussy's Blessed Damozel—Elman Is Soloist—Recitals by Rosenthal and Thomas—Bloch Sacred Service Heard

SAN FRANCISCO.—March opened with two weeks of opera by the San Carlo Opera Company, which provided the most successful series of performances it has given here in recent years. The repertoire was drawn from standard sources, and the productions followed the organization's standard practices, but with additional zest and a higher level of individual achievement than has sometimes been the case. Special hits were scored by Bianca Saroya, Dimitri Onofrei, Mario Valle, Mostyn Thomas, Norina Greco, Aroldo Lindi, Hizi Koyke, Stefano Ballarini, Maru Castagna, and Harold Kravitt among the singers, and the tireless conductor, Carlo Peroni. Stefan Kozakevitch, the San Carlo baritone, found time to give a recital during the engagement, and provided an ingratiating concert with an unusual repertoire of Russian songs.

DEBUSSY MEMORIALS

The San Francisco Symphony Orchestra gave but two concerts in March, the first an all-dance program, with Tilly Losch of Hollywood as an effective soloist. At the second Mischa Elman played the Brahms violin concerto with accustomed brilliance and beauty. Since the concert occurred to the day on the twentieth anniversary of Debussy's death, the Municipal Chorus and two soloists—Lina Kroph and Charlotte Boerner—joined forces with Pierre Monteux and his orchestra for an eloquent interpretation of The Blessed Damozel.

The Debussy anniversary was also observed in an interesting concert of the French master's chamber music sponsored by Pro Musica, to which many artists contributed their services. The highlight of the evening was the magnificent performance of piano solos by E. Robert Schmitz.

RECITALS

Among the visiting artists were Moriz Rosenthal, still one of the greatest of the pianists at seventy-five; John Charles Thomas, whose voice is a ceaseless marvel; and Lanny Ross, who has a light small tenor which he handles well.

WIND INSTRUMENT ENSEMBLE

Among the activities of local artists one must single out for special mention the extraordinarily fine concert by the Wind Instrument Ensemble of San Francisco, an excellent chamber music evening by the San Francisco String Quartet, and a recital by Clifford Souze, a young pianist from whom a great deal is to be expected.

BLOCH SACRED SERVICE SUNG

The Federal Music Project made one of the most signal contributions to the city's musical life when it gave Ernest Bloch's Sacred Service at Temple Emanu-El under the direction of Giulio Silva. This work, begun in this city, is a stupendous achievement, one of Bloch's greatest works and has epic power, grandeur and magnificence. A. F.

IN OPERA AND CONCERT

JULIA PETERS

has been engaged by the Philadelphia Civic Grand Opera Company for Il Trovatore on April 21. Other operas in which Miss Peters has appeared with the company this season are Aida, Pagliacci and Tosca. The soprano was soloist with the Miami Symphony Orchestra in the Florida City recently and also gave a program in Baltimore. On April 23, Miss Peters broadcasts with the New York Schola Cantorum over WJZ

Eugene Conley on Tour

Eugene Conley, tenor, formerly of Boston and now a staff artist at Station WWJ, Detroit, appeared recently for the Morning Musicals Inc., Syracuse, N. Y., at Utica, N. Y., and Colgate University, Hamilton, N. Y., and at other schools, as well as giving concerts in Michigan. His tour was arranged by Roland Chesley.

Anna Schramm Making New York Debut

Anna Schramm, soprano, who has appeared in opera and concert in Europe and this country, is making her New York concert debut at Town Hall on April 22.

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". . . A violinist of breeding and great virtuosity enhanced by a penetrating musical comprehension." —Het Vaderland

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". . . Charmed us with his voluptuous melancholy." —Der Bund
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Pons and Tibbett Recitals Bring Spring Delights to Buffalo

Budapest String Quartet Among Visitors—Lois and Guy Maier Soloists with Home Orchestra Under Autori

BUFFALO, N. Y.—Lawrence Tibbett delighted the enormous crowd attending his concert in the Consistory Auditorium. He thrilled the audience repeatedly in a program of operatic arias, songs in French, Italian, German and English, with encores doubling the list. Stuart Wille, his excellent collaborator, supplied accompaniments and a group of piano solos with musicianly style.

Lily Pons drew a large audience to the Consistory, giving a program mainly of coloratura arias, variations and bird songs. Her charm of manner and graciousness in granting many encores won her hearers; Frank La Forge, at the piano, shared in the honors. Both concerts were under the local management of Zorah B. Berry, who deserves credit for bringing to Buffalo many outstanding artists during the season.

CHAMBER MUSIC

The appearance of the Budapest String Quartet for the seventh time in Buffalo, testifies to their popularity. Also the large appreciative audience evidenced its pleasure in the performance of Beethoven, Ravel and Schubert quartets, played with ability.

A small orchestra, under the leadership of Eric Beu, violinist, furnished appropriate music for the Cornelia Otis Skinner presentation of the monoplay, Edna, His Wife, given for a highly enthusiastic audience in State Teachers College Auditorium.

Guy and Lois Maier, pianists, were soloists for a recent concert of the Buffalo Orchestra under the capable direction of Franco Autori. Their playing of the Mozart E flat major double concerto, with the fine cooperation of the orchestra, brought enthusiastic applause, and they were repeatedly recalled. Beethoven, Schubert and Strauss were also represented on this program. At the second concert of the month, Sibelius' second symphony, overture to Handel's Messiah, Brahms' Academic Overture were the outstanding features. A work by a local composer, Arnold Cornelissen, was well received, the solo violin passages played by Jan Wolanek, with excellent effect. Both concerts (given in the Consistory Auditorium) were under the Federal Music Project, assisted by the Buffalo Philharmonic Society, Inc.

Jenö Swislowski, European pianist, recently come to Buffalo, made his first formal appearance here in recital before members and friends of the Town Club. His varied program of Bach-Tausig, Schumann, Chopin, De Falla, Debussy and Liszt compositions received musicianly interpretation, fine tone color and brilliant technic.

The last program of the Chromatic Club series was given by the pianist Anna Kowalska, Margaret Roberts, soprano, and the String Ensemble, with Isabelle Evans directing. Much praise was given all participants. The student program evidenced much talent, teachers represented being the Misses Schlenker, McDonald, Dombrowski, Kelsey, Halliday, also Florence Rose, Harriet Spire, Edith DiBartolo, Isabelle Stranahan and Isabelle Evans. Muriel Halliday presented her piano pupil, Margaret Underwood, in the Colonial Ballroom in a well-chosen program which reflected credit upon the teacher and pupil. June Hards, violinist, accompanied by Margaret Frye, appeared in recital in Dearborn Baptist Church, making a favorable impression. L. H. M.

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Barlow Guest with Duluth Men

Conducts Orchestra in "Exchange" Program with Paul Lemay—Children's Program a Feature Under Latter Leader

DULUTH, MINN.—A highlight of the musical season in Duluth came on March 24 when Howard Barlow, director of music for the Columbia Broadcasting System and conductor of the Columbia Symphony Orchestra, appeared as guest conductor of the Duluth Civic Orchestra in a concert at the Armory. Mr. Barlow made an exchange visit with Paul Lemay, conductor of the local organization, who goes to New York each summer and directs a series of concerts with CBS. Last summer Mr. Lemay directed eight concerts on the Everybody's Music Series.

A capacity audience in the Armory gave Mr. Barlow an ovation and Mr. Lemay was called upon to take two standing bows from his seat. Mr. Barlow proved himself a conductor of attractive personality. The concert opened with Handel's Water Music, the suave and charming measures carried first by the strings and woodwinds and ending with full orchestra. Following this number, the soloist of the evening, Elsa Anneke, Duluth concert pianist, formerly of St. Louis, played César Franck's Symphonic Variations for piano and orchestra. She gave a charming interpretation, bringing out all the varying moods and changing tempi, as well as depth of meaning of the score. At the close she was given thunderous applause. After responding with several bows, she played as an encore the *intermezzo* from Schumann's Vienna Carnival.

The orchestra resumed with the prelude to Die Meistersinger. The work was interpreted and performed with commanding effects. The climax came in the performance of Tschaikowsky's symphony (No. 4) in F minor. The brilliancy of the orchestra was shown in comprehensive sweep and Mr. Barlow displayed a magnetic touch that brought the best work from all sections of the orchestra.

PROGRAM FOR CHILDREN

Another excellent program by the Duluth Orchestra was given March 18, when more than 3,100 school children were guests at the Armory at the Annual Children's concert. The children came from Duluth and nearby towns and cities in chartered buses.

The program was marked by novelty as well as serious music and the youngsters were given a lesson in melodic fun-making. The hit of the concert was Saint-Saëns' Carnival of the Animals. Another novelty occurred when Mr. Lemay virtually took the orchestra apart, introducing the strings, the woodwinds and percussion divisions in short works to show their purpose. The comedy hit was a demonstration of all the percussion instruments by Herbert Palmer. Other features were performances on the vibraharp by Brandon Rimmer and the harp by Hope Housel.

At the end of the concert Mr. Lemay announced plans for next year. Two children's concerts will be played instead of one and eminent artists will be heard in each.

ST. PAUL SCHUBERT CLUB HEARD

The St. Paul Schubert Club came to Duluth to repay a visit of the Duluth Matinee Musicale Society. The St. Paul club sent some of its finest musical talent who appeared in a matinee at the Hotel Duluth. Among those who appeared on the program were: Genevieve Naegele, coloratura soprano; Winnifred Reichmuth Bolle, pianist and composer; Sada Henly and Jessie Young, two-piano team and members of the faculty of Macalester College, St. Paul; and Edna Erickson Church, accompanist.

Paul Lemay was recently re-elected conductor of the Duluth Civic Symphony Orchestra at a meeting of the official board. J. W.

RENEWS CHOIR CONTRACT

RICHARD PERCY, organist and musical director of the Marble Collegiate Church, New York, has signed a renewal contract for his services there during 1938-39. This marks Mr. Percy's fortieth anniversary in the same post.

Carlos Salzedo to Wed Marjorie Call

The engagement has been announced of Marjorie Call, daughter of Dr. and Mrs. Carl Elmo Call of Roachdale, Ind., to Carlos Salzedo, harpist, pianist and composer. Miss Call is a graduate of the Curtis Institute, has been first harpist of the Indianapolis Symphony Orchestra and a teacher of harp at Jordan Conservatory, Indianapolis. The wedding will be celebrated on April 21 at her parents' home.

Music at Gramercy Park Cinema

The third in a series of special performances is to be held at the Gramercy Park Cinema, New York, tomorrow (April 16). In all nine presentations for children are being offered. Easter songs will be sung. On the following Saturday (April 23), Scottish folksongs make up the program with Elizabeth Bartholomew as guest. Nemone Balfour, soprano, will be the assisting soloist. Carl Bamberger is the choral director.

Nino Martini Gets Philadelphia High School Award

Nino Martini, Metropolitan Opera tenor, received the annual Senate Award from 5,000 pupils of Northeast High School, Philadelphia at a special assembly in the school. He opened the Metropolitan's Cleveland season on April 4 in La Traviata.

MIRIAM WINSLOW

and

FOSTER FITZ-SIMONS

with MARY CAMPBELL at the piano

Richard Tucker photo

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Radio Concert with Toscanini Listening Proved John Corigliano's "Lucky Day"

Violinist and Assistant Concertmaster of New York Philharmonic Orchestra Tells How His Broadcast Led to His Present Post

If John Corigliano had not been giving a radio concert at a time when Arturo Toscanini was relaxing in his New York hotel, the former might have continued to be a concert artist instead of becoming assistant concertmaster of the New York Philharmonic-Symphony Society.

Mr. Corigliano told me the story when he visited the offices of the Musical Courier recently. For sixteen years he had toured the United States as soloist, with other artists and appeared with the Cleveland, Philharmonic, and St. Louis orchestras and he had also added radio to his activities, having had a schedule of programs over the Columbia Broadcasting System. When he joined the orchestra in 1935 as assistant concertmaster, his action was a surprise to many.

"The story has never been told," Mr. Corigliano said, "and perhaps it should be, so here is what happened:

"Fritz Kreisler had just made his announcement that many works which he used on his programs under the names of ancient musicians were really his own compositions and the broadcasting company asked me if I would give a concert using these. I agreed.

"It so happened, although I did not know it at the time, that Maestro Toscanini was listening in and when I had finished, turned to his secretary, Bruno Zirato, and inquired who the violinist was. Mr. Zirato told him.

PRAISE FROM IL MAESTRO

"A few days later I visited backstage at Carnegie Hall and, as I was talking with some of the orchestra players, the *maestro* came along, stopped me and congratulated me personally. Naturally I felt honored.

"Shortly afterward Remo Bolognini resigned as assistant concertmaster and Mr. Zirato and Maurice Van Praag told me they had recommended me because they believed the *maestro* would like to have me with him. So when the season started under Otto Klemperer, I was at the desk and, when Mishel Piastro suffered an accident, served as acting concertmaster for six weeks. When Toscanini arrived, he learned of my appointment and my work in Mr. Piastro's absence and expressed his approval.

(*Photo by Toppo*)

JOHN CORIGLIANO

"I greatly enjoyed working with him both as assistant concertmaster and in solo and I believe that in John Barbirolli our present conductor, there is much of the Toscanini temperament, the Latin fire and musicality that the great *maestro* possesses. His relations with his men and soloists demonstrate his great ability as a conductor."

Mr. Corigliano modestly declared his belief that his interviewer was correct in believing that he is the only American-born and American-trained violinist to hold such an important desk in any of our major orchestras.

"I was born in Brooklyn, trained there and in New York and I believe my own experience has shown that there is just as great an opportunity for the American artist to win an important place as for foreigners," he said.

Interested solely in developing his art as a violinist, Mr. Corigliano is not concerned with composing "except for myself." His concert work is not ended, he said, for he plans to give recitals and appear with orchestras when it can be done without interfering with his Philharmonic post. "I am already at work studying several new compositions and hope to concentrate on these during the summer in the country."

Recently become the father of a boy, Mr. Corigliano said he had not determined whether the baby is to become a violinist. "He may be a pianist, you know, because Mrs. Corigliano was a pupil of the late Alexander Lambert and although she never appeared publicly we have had many an enjoyable evening giving sonatas for our own pleasure."

H. A. S.

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Nevada Van der Veer, Voice
Arthur Loesser, Ensemble
Herbert Elwell, Composition
Ward Lewis, Sight Singing and Ear Training
Eleanor Frampton, Modern Dance
Gladys Wells, Dalcroze Eurythmics
Alice Chalifoux, Harp
Boris Goldovsky, opera

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Toronto Is Mecca for Many Artists

Columbia Opera Company Series Draws Crowds—Symphony Orchestra and Conservatory Quartet Close Seasons—Keith Falkner Among Recital-givers

TORONTO, CAN. — The Conservatory String Quartet (Elie Spivak, Harold Sumberg, Cecil Figelski, Leo Smith) played Mozart and Brahms and early English music (on old viols) to a delighted audience. Its last recital this season presented the poignant Schubert G major quartet and, with the inestimable assistance of Reginald Stewart as pianist, the Franck quintet.

Daisy La Rush McAdam successfully presented her Allegro Ladies' Choir at Eaton Auditorium, with the fine assistance of the Toronto Trio (Murray Adaskin, Cornelius Ysselstyn, Louis Crerar).

OPERA SERIES

The Columbia Opera Company provided an operatic feast with eight standard productions (The Barber, Madam Butterfly, Lucia, Faust, Rigoletto, Carmen, La Traviata and Il Trovatore) that drew large crowds to Massey Hall. The list of artists is a long one, but as outstanding may be mentioned Anna Leskaya, Alfredo Chigi, Sydney Rayner. All the other soloists were good, however, and the chorus excellent. The admirable conducting was by Emerson Buckley. Costumes and scenery were effective enough, and the whole enterprise laid this opera-starved city under a debt of gratitude.

Florence Leslie Jones ably presented the Toronto Conservatory Players in a program of diversified interest, displaying much talent among her numerous students of all ages. Margaret Moreland presented seven of her gifted singing pupils at Toronto Conservatory in a concert well devised to demonstrate the merits of her method. The sonata recital by Bettina Vegara, violinist, and Alberto Guerrero, pianist, at Eaton Auditorium afforded beautiful presentations of Beethoven, Franck and Enesco. Jane Mallett and Frederic Manning surpassed themselves in cleverness and ability in this year's Town Tonics at Hart House.

Keith Falkner's Eaton Auditorium recital amply revealed this fine baritone's rich voice and command of style, Gwendolyn Williams accompanying superbly. Iolanthe was given by the Eaton Operatic Society under Dr. Thomas J. Crawford with most praiseworthy results. The same work presented at Upper Canada College by Richard Tattersall and others was a remarkable demonstration of juvenile male talent, musically, histrionically, scenically and everywise.

Walter L. McKinnon, patron of arts, sponsored a colorful operatic concert for the King Edward Board of Trade at which many of our best singers sang in solo and concerted numbers, D'Alton McLaughlin supplying orchestra-like accompaniments at the piano. At packed Massey Hall Dr. Fricker led the Mendelssohn Choir in a superb program assisted by Fernando Germani at the Hammond Electric Organ.

ORCHESTRAL EVENTS

Sir Ernest MacMillan brilliantly conducted the Toronto Symphony Orchestra's performance of Chausson, Gratton and Debussy. The orchestra's last concert, a request program, was a climactic achievement on Sir Ernest's part, particularly in the Tschaikowsky Pathetique.

Clifford Poole in a piano recital at Eaton Auditorium was greeted by a large house keenly appreciative of his pronounced talent. The Tudor Singers, under Healey Willan's direction, had the invaluable assistance of Alberto Guerrero in early piano sonatas, to supplement their own extremely fine singing.

Ted Shawn and his men dancers, at Eaton Auditorium, gave a superb performance of his striking cycle Libertad. Arnold Cole, pupil of Frank Converse Smith, in his recital at Toronto Conservatory, showed unusual promise as a violinist. Vera Wilkinson, pupil of D'Alton McLaughlin, at Toronto Conservatory sang a recital of admirable construction, showing beautiful contralto tone, warm temperament and visioned interpretation.

B. P.

Hart House String Quartet to Tour in America and Europe

The Hart House String Quartet, now under the management of the Guild for Musicians in New York, will divide its next season between the United States and Europe. At present the Quartet, whose members are James Levey, former head of the London String Quartet, Arn Adaskin, Milton Blackstone and Boris Hambourg, is broadcasting coast-to-coast programs on thirteen Sunday nights for the Canadian Broadcasting Corporation.

The Hart House group plays in the United States next year from October through December, leaving thereafter for a three months' tour abroad which will include participation in the International Celebrity Series throughout Great Britain, as well as tours in the Scandinavian countries and a series of broadcasts for the BBC.

During the season now ending, their European appearances included nine London concerts, five BBC recitals, broadcasts from Vienna and Stockholm, eighteen concerts in France, Austria, Holland, Italy and Sweden. Their American engagements kept them commuting between Canada and the United States, and included tours in the South and East.

Cadman Quintet Played in California and New York

Charles Wakefield Cadman was at the piano when his quintet in C major was given a coast to coast radio presentation by the Boris Morros Quartet from Hollywood. The same day it was presented in New York for the American Society for Composers and Conductors with Harold Morris, pianist, of the Juilliard School and the Kraeuter Quartet as interpreters. Mr. Cadman officiated at the piano when the composition was heard in San Diego previously with the San Diego and Hollywood Quartet.

Opera with Grieg Music Arranged by Gunsbourg

Monte Carlo Enjoys Novel Concoction —Centenary of Bizet Observed

MONTE CARLO.—The Monte Carlo Opera recently gave the premiere of Les Contes d'Andersen, fairy opera in three acts, poem by Raoul Gunsbourg, music by Grieg. For his libretto, M. Gunsbourg chose Andersen's imaginative tales of The Little Match Girl, The Snow Man, Little Hans, The Emperor of China and The Nightingale, and The Snow Fairies –subjects which gave ample opportunity for staging, costuming, dancing and singing of various scores by Grieg.

The principal roles were by Jeanne Micheau, soprano, and Jose Luccioni, tenor, charming in the parts of the heroines and heroes of the action. The choreography was entrusted to the Ballets Russes de Monte Carlo, under the direction of Leonide Massine, and proved one of the high spots in the spectacle. A. Visconti, who designed the scenery and costumes, was especially successful in the Royal Stairway of the Chinese Imperial Palace. Holmuth Wolfes conducted, and shared in the ovations given the entire production.

THE RING SUNG

Wagner's Tetralogy, under the inspired direction of Franz von Hoesslin, proved one of the finest attractions of the season, acclaimed by capacity houses, and by popular request, principal scenes were re-enacted at a gala performance. In Walküre, Mmes. Sabine Offermann (Brünnhilde), Gadsden (Sieglinde), Schirman (Fricka), MM. Poeltzer (Siegmund), Tappolet (Wotan) and Alsen (Hunding) were excellent. Siegfried was admirably sung by MM. Poeltzer (Siegfried), Witte (Mime), Fuchs (Alberich), Moehr (Fafner), Tappolet (Wotan), Mmes. Schirman (Erda) and Maria Branèze (Forest Bird). Götterdämmerung brought the cycle to an impressive close, featuring Mmes. Offermann, Gadsden, Schirmann, MM. Poeltzer, Tappolet, Herbert, Alsen and Fuchs.

Other operatic events were the gala performance of Bizet's Carmen, in celebration of the composer's centenary, with Conchita Velasques in the title role, supported by Georges Thill (Don José), Espirac (Escamillo) and Maria Branèze (Micaela), M. Scotto conducting; Madam Butterfly, with Tashiko Hasegawa, Japanese soprano, in the title part; Tales of Hoffmann, with Jeanine Micheau (Olympia), Maria Branèze (Giuletta and Antonia), also under Scotto; and Lohengrin, with Georges Thill (Lohengrin), Maria Branèze (Elsa), Gadsden (Ortrud), Espirac (Frederic) and Lafont (King).

IN THE CONCERT HALL

Orchestral programs have been numerous and excellent. Notable seances were by Philippe Gaubert, commemorating Bizet's centenary; a Liszt Festival at which Emil Sauer played the piano concertos in A major and E flat; a Beethoven list, featuring the ninth symphony; and other concerts under Henri Rabaud, Sidney Beer and Emil Cooper. Soloists at the various events were Ida Haendel (violinist, in Brahms' concerto), Maria Tauber (coloratura soprano) and Marcel Reynal (violinist).

Clotilde and Alexander Sakharoff charmed a numerous audience with their poetic dance evocations; Ninon Vallin, soprano, received an ovation for her eclectic program ranging from Handel to Granados; the chorus from the Monaco Cathedral, under André Aurat, presented a list of Palestrina, Mauduit, Bach; the Monte Carlo Quartet, assisted by Jean Dennery, pianist, played Schumann, Smetana and Beethoven; and Adolphe Frézin, cellist, scored in recital.

SEBASTIEN JASPARD.

New York Summer Vocal Class Planned by Edward Harris

A six-weeks' summer class, beginning on June 20, is to be conducted in New York by Edward Harris for singers, teachers of singing, in voice instruction and vocal coaching. Besides vocal production, the course is to include coaching in concert and radio repertoire in both individual and class work.

(Josephine Rossi photo)

EDWARD HARRIS

An organist, pianist, accompanist, critic, composer, conductor and vocal coach, Mr. Harris for many years was active on the Pacific Coast. When only twelve years old he became organist at a Pittsburgh church and when fifteen was assistant to Charles Heinroth at the Carnegie Institute. He served as accompanist on tours for Paul Althouse, Marion Talley, Gertrude Kappel, Josephine Antoine, Igor Gorin, Reed Kennedy, Beatrice Harrison, Lawrence Tibbett, Georges Enesco and Mishel Piastro. He has conducted the Oakland Orpheus Male Chorus, the Bohemian Club Male Chorus and trained radio choruses and those for theatrical productions while in New York. For a year he was assistant conductor and choral coach with the Romberg Hour and also was musical adviser for the Heinz Magazine of the Air.

Reading Has Chamber, Orchestral and Vocal Concerts

READING, PA.—The second concert by the Chamber Music Society was presented at Albright College by Chester Wittell, pianist, Hans Nix, violinist, and Walter Schmidt, cellist. The program included works by Mendelssohn, Graener and Mozart.

The second Youth Concert by the Reading Symphony Orchestra (Hans Kindler conductor), drew a capacity audience to hear a varied program which included Saint-Saëns' Carnival of Animals, with two youthful performers, David Garvey and Richard Ludwig, playing the piano parts.

George Haage brought his memorable season of concerts to a close by bringing Nelson Eddy to Reading. For the largest audience ever to gather in the city, the movie star sang a program designed to appeal to his motley listeners. With Ted Paxon at the piano, he displayed a charming personality and appealing voice.

H. D. S.

STELL ANDERSEN

"... She is in the first rank of pianists. ... It probably falls to the lot of a reviewer to make an appraisal of this sort once every decade."

—From the Paris Herald Tribune November 2, 1937, reviewing Stell Andersen's Concert at the Paris Exposition.

· 1937 ·
A YEAR OF TRIUMPHS

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Atlanta Opens New City Auditorium As Home for Major Musical Events

Curtis String Quartet Plays at Emory University—Nelson Eddy, Roth Quartet and St. Louis Symphony Orchestra Are Other Features

ATLANTA, GA.—The season's most recent event of vital interest to music, and the assurance of the continuance of concerts here, was the dedication of the recently completed City Auditorium. Begun in 1936 by WPA, more than $600,000 has been spent. Councilman John White, chairman of the building committee, Mayor Hartsfield, city councilmen, the local WPA administrator, officials from Washington, editors of Atlanta newspapers and county officials officiated at the dedication.

CURTIS STRING QUARTET

The Curtis String Quartet, presented as the second musical event of the season by the Student Lecture Association of Emory University, Ross H. McLean, faculty advisor, drew an enthusiastic audience. Even more impressive was their performance than on the other two occasions of the quartet's appearances here. Jascha Brodsky, violin; Charles Jaffe, violin; Max Aranoff, viola; and Orlando Cole, cello, compose the ensemble deserving of superlatives.

NELSON EDDY SINGS

Nelson Eddy, screen and concert baritone, sang to an audience that far exceeded the seating capacity of the Fox Theatre, when he was featured on the All-Star Concert Series. Enthusiasm punctuated every offering—almost every phrase of his songs. The ovation accorded him by the feminine contingent far surpassed any other which was offered.

The long deferred visit of the Roth String Quartet, made necessary by the illness of two of its members, did not prevent grateful results in the playing of the artists composing its ensemble at the Atlanta Woman's Club Auditorium.

ST. LOUIS ORCHESTRA IN VISIT

Vladimir Golschmann and his St. Louis Symphony Orchestra was the attraction for a second time on the All-Star Concert Series when they played, packing the Fox Theatre. It was with even more intense enthusiasm than last year that this season's audience greeted the orchestra and its conductor. Sibelius' second symphony was the principal work offered.

The Studio Club Musicale (Mrs. Edward Worcester, Jr., chairman), presented a group of Georgia composers when Joseph Lee Edwards, Hugh Hodgson, C. K. Pullen and Franciszek Zachara contributed compositions to a program that was unique and pleasing.

The Atlanta Music Club's season culminated in a final program at the Atlanta Woman's Club. New officers were announced as follows: Mrs. Harold Cooledge, president; Mrs. Raymond Johnson, Lillian Rogers Gilbraith, Mrs. J. O'H. Sanders, and Margaret Fraser, vice-presidents. Jane Mattingly is recording secretary; Mrs. W. W. Anderson, corresponding secretary; and Mrs. Cliff C. Hatcher, treasurer. M. S. W.

Seattle Forces in Final Concerts

Cameron Leads Symphony Orchestra in Closing Events—Jessica Dragonette Sings with Ensemble

SEATTLE, WASH.—The last of the season's Monday evening subscription concerts of the Seattle Symphony Orchestra was played at the Metropolitan Theatre. Opening the concert came Smetana's lively overture to The Bartered Bride, followed by Svendsen's legend for orchestra Zorahayda, which, while getting off to rather a weak start, displayed considerable imagination and vigor in its closing sections. Haydn's symphony (No. 88) in G major was disappointing. It received a somewhat labored reading and was further blurred by inaccuracy of intonation and attack from the strings. Carl Eppert's tone poem Traffic proved that its composer knows instrumental color and can put together a persuasive and well-knit orchestral piece. In the two Delius numbers which followed, On Hearing the First Cuckoo in Spring and Summer Night on the River, Basil Cameron and his forces gave us sympathetic and imaginative playing of music which never seems to lose its unique and expressive charm. To close the concert we had Wagner in full panoply, the overture and bacchanale from Tannhäuser, and the Ride of the Valkyries.

DRAGONETTE SOLOIST WITH ORCHESTRA

At the Civic Auditorium was heard the final symphony concert of the season with Jessica Dragonette as soloist. Her choice of songs, which included works by Mozart and Rimsky-Korsakoff, was particularly interesting and these were sung in good style. The orchestra gave us Strauss' Fledermaus Overture and Dvorak's New World Symphony. The latter, heard for the first time in a good many seasons, seemed fresh and exciting and was given a fine performance with especially beautiful playing from the woodwinds.

Berthe Poncy Jacobson, pianist, and Nathan Abas violinist, were heard at Anderson Hall in the first of three chamber music recitals sponsored by the School of Music of the University of Washington. To an enthusiastic audience both artists brought full measure of enjoyment. M. T.

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N. Y. U. Orchestral Society in Benefit Concert

Laszlo Bartal, pianist, pupil of Dohnanyi and Kodaly, was the assisting artist at the benefit concert for the student loan fund given by the Symphonic Orchestral Society of the Department of Music Education at New York University. Dr. John Warren Erb, conductor, directed the concert. Bartal was heard in Beethoven's Emperor Concerto. Dr. Erb led the orchestra in Beethoven's Prometheus Overture, Gustave Becker's Gavotte Humoresque and Sibelius' Finlandia.

San Diego Orchestra Repeats Johnson Suite

SAN DIEGO, CAL.—The San Diego Symphony Orchestra, with Garry White, guest conductor, gave a recent concert, presenting Leanna Bakaleinikoff, cellist. Mme. Bakaleinikoff was successful in her treatment of the concerto in D minor (Lalo). The orchestral suite Imagery, by Horace Johnson, received its second hearing in San Diego, was capably and sympathetically handled by Mr. White and heard with appreciation.

Moriz Rosenthal, third attraction on the Betty Crates Artist Series, played to an enthusiastic audience. While his Chopin numbers won warmest acclaim from his delighted hearers, his variations (Rosenthal) and Années de Pélerinage (Liszt) scored triumphantly.

Charles Kullmann, operatic tenor, was heard on the Amphion Course, management Mrs. B. A. Bukor, in a program of pleasing variation which gave ample scope for his ability as a singer of classic airs, German Lieder, modern English and Italian songs and operatic arias. Lev Schorr accompanied brilliantly. H. B.

"Artists Often Neglect to Take Stock Of Themselves," Warns Ernesto Berúmen

Pianist and Teacher Urges Composers to Write More for Keyboard, in Which the Public Shows Increased Interest

Artists frequently appear too often before the public and fail to take "time out" to consider their art as well as to "take stock" of themselves, in the opinion of Ernesto Berúmen, teacher and active pianist.

Mr. Berúmen, who has long been associated with Frank La Forge in directing the La Forge-Berúmen Studios in New York, cited his recent Town Hall concert as an illustration.

"It was my first concert in several years," he said, "and although there were many things that prevented me from returning, I believe that, in a way, it was a good thing. My present plans call for another absence until the fall of 1939 for I believe that artists should work to improve their artistry and their playing and this cannot be done if they have to think, year after year, of programs and concerts.

BREADTH OF OUTLOOK NEEDED

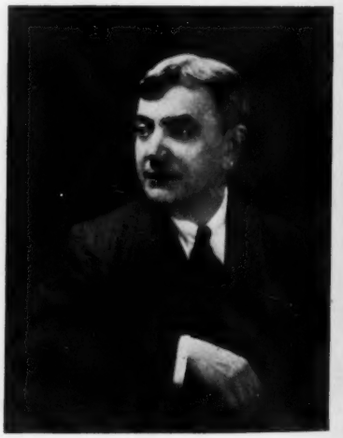
"And speaking of programs," he continued, "it is interesting to find how limited, apparently, many of our active artists seem to be. During my absence I collected programs of concerts given in New York and it was interesting to note how many of the same works were performed. I think a clearing-house to limit program repetitions should be formed to help both audiences and artists."

Mr. Berúmen, speaking from his experience of twenty-three years as a teacher, said that teaching and concert work should not be permitted to mix. He declared that part of every day he devotes to his own practise when he refuses to meet pupils.

"I try to maintain two identities. An artist who has to interrupt his own work in order to care for pupils in time finds both affected. I won't let one interfere with the other."

Pointing out that American composers seem to have overlooked the piano in preparing new music, Mr. Berúmen refused to criticise present tendencies in composition, generally. He styled them as "ultra-modern."

"I honestly believe they are seeking to find something. This dissonant, discordant style really reflects our times, uncertain, hurried, upset, and the composers are writing in this fashion although they are trying to develop a music of the future.



(Photo by Edwin F. Townsend)

ERNESTO BERÚMEN

"It is a pity more consideration is not paid to the works of Charles T. Griffes and unfortunate that he died so soon. There was an understanding composer trying to do what so few are doing today—enrich piano literature. Our composers should write more for the piano, for I find that there is renewed interest in it. It might be well for artists in arranging programs not to concentrate upon one or two large works, but to present a greater variety of compositions.

"Perhaps this new interest is due to the radio. Perhaps it is due to the return of other phases of our musical life; nevertheless the fact remains that pianistic performances are more prevalent now than for a long time."

Mr. Berúmen refused to admit preferences for any particular composer, pointing out that he liked "certain numbers of certain composers" and that "every one has something fine to offer."

"For this reason, I sincerely believe that our programs should contain more variety. There is plenty of material and it should be presented." H. A. S.

Child Pianist in Budapest Wins Own Orchestra Engagement

Youngster Invades Symphonic Rehearsal and Asks for Hearing—Bruno Walter Shines in Strauss Score

BUDAPEST.—The film about Deanna Durbin and her boys has in a way been reflected in a recent concert "event" which took place here. Erich Kleiber, who is conducting a Beethoven cycle in the Hungarian capital, was heard to complain one evening that it seemed impossible to find a pianist capable of playing the C major concerto entirely according to his—Kleiber's—conception of the work. John Meiszner, flutist of the orchestra, overheard the remark and, in passing, mentioned it to his family, including his thirteen-year-old daughter Luise, piano pupil in the High School for Music. During Kleiber's next rehearsal —after a movement of the fourth symphony, to be exact—a girlish voice called out from somewhere in the empty hall, "*Maestro,* is it true that you need a pianist for the C major concerto?"

Within ten seconds Luise was at the piano and going over the concerto. Kleiber, enchanted with her work, engaged her at once for a public performance, which she played with considerable success. Certainly little Luise showed talent of a high order and is from now on, one of the promises of Hungarian musical life.

WALTER ACCLAIMED

Bruno Walter directed the Vienna Philharmonic Orchestra (Municipal Theatre packed for the event) through a magnificent concert of Mozart (D major symphony), Bruckner (E major symphony) and Richard Strauss (Don Juan). With respect to the last-named, it seemed as if Walter found his inspiration for the Strauss work in the classical score of Mozart's Don Juan, and certainly it was the most clarified reading of Strauss' romantic composition ever heard here. All in all, we had a great evening and conductor and orchestra were overwhelmed with honors.

Other concerts have included a Bach-Beethoven recital by Edwin Fischer, played in that pianist's impassioned, deeply moving manner, and two performances—eminently interesting and full of mood variety—by Raden Mas Jodjana, Javanese dancer.

ALEXANDER JEMNITZ.

Muriel Kerr and Naoum Benditzky Wed

Muriel Kerr, pianist, and Naoum Benditzky, Gordon String Quartet cellist, were married at the New York home of Miss Kerr's parents, Mr. and Mrs. Lawrence Kerr, on April 2 by County Judge Charles S. Colden. They expect to pass the summer at the quartet's summer headquarters, Music Mountain, Falls Village, Conn. and then to live in New York. Miss Kerr was born in Canada and studied with Ernest Hutcheson, making her debut in 1928 as one of the first artists presented by the Schubert Memorial, Inc. Mr. Benditzky, born in Russia, was solo cellist with the Rostov Orchestra and after giving concerts abroad for several years, came to the United States in 1921 and joined the quartet in Chicago.

MacDowell Club Orchestra and Soloists in Bach Program

The MacDowell Club String Orchestra, under the direction of Karl Kraeuter, presented the annual Bach program as founded by the late W. H. Humiston, on April 3, at the club house. The soloists included Grace Leslie, contralto; J. Henry Bove, flutist; Edwin Hughes, Alton Jones and John Stango, pianists.

Ninth Symphony Is Richmond Feature

National Orchestra and Local Chorus Impress in Beethoven Work—Brailowsky and Anderson Among Recitalists

RICHMOND, VA.—Beethoven's ninth symphony was given an exceptionally fine performance at the Mosque by the National Symphony Orchestra of Washington (Dr. Hans Kindler, conductor) and a Richmond chorus of two hundred voices. This was one of the featured concerts of the Civic Musical Association managed by T. Michaux Moody. The solo parts were sung by a quartet comprising Alice George, soprano; Mary Louise Beltz, contralto; Albert Gifford, tenor; and William Fletcher Smith, baritone. The chorus was trained by Alfred Finch, of Sweet Briar College.

Marian Anderson, contralto, gave a recital program at the Mosque, with Kosti Vehanen accompanying. This brilliant artist created a favorable impression with her command of vocal resources and fine artistic conceptions.

Nellie Burt Wright, pianist, of Petersburg, and Howard Boatwright, violinist, of Norfolk, played at the Woman's Club. Emily LeBlanc Faber accompanied. The two artists displayed musicianly qualities.

Alexander Brailowsky, Russian pianist, gave the final concert of the Musicians Club season at the Lyric Theatre. Albert Hirsch, young American pianist, was presented in recital by the music department of the Richmond Woman's Club.

Gilbert and Sullivan's Mikado was given a splendid presentation by students of William and Mary College at Williamsburg, Va. Frank Wendt's String Quartet also offered a concert at the college.

The Virginia Symphony Orchestra (WPA) gave one of its excellent concerts at Newport News, Va., directed by Dr. Laird Waller, exceedingly capable new conductor of the orchestra.

The Westhampton College Glee Club, conducted by Mrs. F. Flaxington Harker, gave its annual concert at the college on March 19. An assisting quartet comprised Charlotte Beazeley, soprano; Ella Liggan, contralto; Joseph Krooks, tenor; and Harrison Harding, baritone. Christine Duling accompanied English and Russian works.

The Fifth District Competitive Festival of the National Federation of Music Clubs was held at John Marshall Hotel with fifty-seven contestants in violin and piano.

J. G. H.

Josef Hofmann Concludes American Tour

Dr. Josef Hofmann concluded his present concert season with recitals in Carnegie Hall, New York, on April 9 and 10 after which he departed for a tour of England and the continent. Following his appearances with the New York Philharmonic-Symphony Society, he was soloist with the Detroit Symphony Orchestra on March 17, at Aitken, S. C.; Miami, Fla.; Jacksonville, Fla.; in Philadelphia with the Philadelphia Orchestra and at Lancaster, Pa.

BUDAPEST STRING QUARTET

"Sold-out House Greets Artists with Ovation"
"Their Playing Is Literally Unique"
"A Quartet Unrivalled"

New York Times, March 21, 1938, by N. S.

The New Friends of Music gave the sixteenth and last concert of its second season yesterday afternoon in Town Hall. A program had been arranged of familiar works by Mozart and Schubert . . . the Mozart quartet in C major (K. No. 465) and the Schubert quartet in A minor, performed by the inimitable Budapest Quartet.

If there is a finer string foursome in existence than the Budapest Quartet, it has not made itself known on this side of the Atlantic. The exceptionally gifted ensemble imbued all they did with a perfection that made the concert one of the most notable of the entire series to date.

Here is a quartet unrivalled for balance and blending of suave, soulful and immaculately pure tone, which achieves a unity of effect that could hardly be bettered, and brings a poetry and understanding to its interpretations, unmatched by any other organization of the kind today. For beauty of sound, richness of imagination and absolutely satisfying exposition of the content of the work attempted, ***this amazing group could unhesitatingly be said to stand in a class by itself.***

New York World-Telegram, March 21, 1938, by L. B.

The Budapest foursome played Schubert's tuneful quartet in A minor (opus 29) and Mozart's quartet in C (K. 465). It impressed one again as ***one of the foremost ensembles of the kind.*** Exquisite balance, delicate nuance, and a snugly adjusted co-operation in the give-and-take of quartet playing distinguished its work.

New York Sun, March 21, 1938, by I. K.

Two masterpieces of the chamber music literature splendidly played wrote a memorable finish to the second season of the New Friends of Music yesterday afternoon in Town Hall. The players were ***the superb Budapest Quartet, whose excellent qualities have never before been so completely revealed here.*** Not only did they play with a smoothness of ensemble and a perfection of technical detail matched by few quartets of the day, the vitality and flexibility of their playing is literally unique.

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November 16
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December 6
1937

Audience Captivated By Gladys Swarthout

By Raymond David Holmes

If Louis Quatorze could have heard Gladys Swarthout,
I'll wager his crown, he'd have had all his court out.

An American beauty, both as regards person and vocal endowment, Gladys Swarthout, buoyant mezzo-soprano, who has skyrocketed to fame in grand opera, in the concert field, over the radio and in sound films, graced the stage of the Moore Theater last evening before an audience which quickly capitulated before her. The cynosure of all eyes, this artist was the admiration of critical ears as well.

Swarthout's voice is warm and clear, darkly rich in the lower register. She does not startle with dazzling superficiality—she charms with her unaffected simplicity and feeling for the inherent beauty of the song moods she projects. Her enunciation of German, too often poorly rendered by many singers, is distinct, and her smooth Italian and French diction excels. The program is refreshing—old masterworks seldom sung, new songs never sung, and program songs that are different.

WIDE RANGE

Chaste as the marbles of carrara was the elegance of Gluck's "Di Questra Cetra." Her richest tones, in the lower portion of her wide range, came in the stately elegance of "When I Am Laid in Earth," by Purcell, the deep chest-toned sustensions sounding like the sweeping diapasons of an organ. The higher reaches, not always as opulent or as full-bodied, she uses skilfully, when called upon in the German lieder, notably, Brahms' 'Die Mainacht," and in "The Harp," a new work of Ernest Charles, and the "Wind Song" of Olive Dungan. The Strauss work was sung with telling effect and, in contrast, the haunting, tender slumber-song of Richard Strauss, together with Blech's carefree "Heimkehr vom Feste" were well-chosen and executed.

'VELVET SHOES'

To me, "Velvet Shoes" of Randall Thompson was a coup de grace—one of the loveliest of her songs. "Clovers," a quaint mood song written for the singer by Charles Kingsford, received an accolade of appreciation.

GLADYS SWARTHOUT CONCERT IS DESCRIBED AS TRIUMPH

Reviewer Finds Audience Given Evening of Pure Delight

BY ALBERT MORGAN

One of the finest song recitals yet heard in Sioux City was that presented by Gladys Swarthout, the famous mezzo soprano, when she appeared Wednesday evening in the Orpheum theater. She sang under the auspices of the Sioux City Civic Concert course before a capacity audience.

Miss Swarthout is a personality, well known to most of her listeners by her radio, operatic and motion picture activities, and it was a question of how she would reconcile these very conflicting roles in a personal appearance. Would she emphasize the operatic side or would she descend to the banalities of the movie in order to win a cheap and easy triumph?

The question was answered in no uncertain manner Wednesday evening when in her first concert appearance here she gave a concert and did not stage a vaudeville act. A lesser artist, mentally and musically, undoubtedly would have chosen the easier way but Miss Swarthout brought to her audience an evening of pure delight and paid the compliment of considering her listeners musical adults instead of those children of 12 years to whom Commissioner Payne referred in his address before a recent broadcasting conference in Chicago.

. . . . . .

Wednesday night's concert was one of those rare occassions when a most vivid personality conquered an audience, not by the worn out arias of Verdi, which, incidentally, are poor concert material, but with a program of absolutely unknown music. As a matter of fact, the only familiar pieces were the "Wiegenlied" by Strauss and the Brahms "Mainacht."

. . . . . Lester Hodges, who at the piano, by his splendid playing and very welcome absence of mannerisms, added much to the triumph of a great vocalist.

Gladys Swarthout Has Enthusiastic Reception

Opera, Film and Radio Star Measures Up To Expectations

By STANLEY BLIGH

An audience of over two thousand people greeted Gladys Swarthout, noted mezzo-soprano of film and radio fame, on her first appearance here as a recital artist at the Auditorium on Friday evening.

Singing on the concert platform is quite a different thing from singing before a microphone or appearing in films.

In many cases well-known radio stars do not measure up to the requirements of a concert platform. Miss Swarthout does not come within this category. Her musicianly singing and impeccable diction are particularly suited to recital work.

SINCERITY APPEALS

There is a sincerity in her work which has a great appeal to musical people.

ACCLAIM WON BY SWARTHOUT

Audience Delighted By Performance of Popular Singer.

By R. J.

Swarthout Displays Lovely Voice

Singer's Numbers Admirably Varied

BY ANNE STEIN ROTH

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera Co. and star of films and radio, who appeared in recital Tuesday evening at City Auditorium, disclosed a voice as lovely and charming as she herself is. The freshness of her voice and the velvety texture of it, were felt thru a program of considerable variety.

Grand Opera Singer Wins High Praise

By Susie Aubrey Smith

Wednesday evening, in concert at the Paramount theatre, Gladys Swarthout, lovely American mezzo-soprano, appeared, was seen and conquered—to paraphrase the Latin saying. Her audience was with her from the start and gave her unstinted praise after each number.

Miss Swarthout has the glamor of a movie star and sings like a prima donna. Last night she was most dec-

Opera Star Captivates Audience

Miss Swarthout Exceeds Expectations of Listeners.

By VIRGINIA CASEY

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera company, last night surpassed even the fame which preceded her here as she sang on the last Music Series program of the semester.

Miss Swarthout captivated her hearers by the alluring quality of her voice, and the radiance of her manner and personality. Clad in a

MISS SWARTHOUT IN FINE RECITAL

Pretty Mezzo Soprano Is Applauded by Large Audience Here

Swarthout Recital Packs Moore Theater

BY ELAINE STEVENSON

"Isn't she beautiful!"

It was not a question but a confirmation that spread thruout the

GLADYS SWARTHOUT CHARMS BIG AUDIENCE AT TUESDAY CONCERT

(By FRANCES WAYNE.)

Much water has passed under Art's bridges since Gladys Swarthout captivated Coloradans and others at the Central City festival. Intervening years—five, I recall—have created a "movie" public, maybe of value, maybe not, for the lovely prima donnas and given her the opportunity thru study to develop enchanting qualities for a voice of great natural beauty and power.

This voice Miss Swarthout brought to the city auditorium Tuesday evening and with it delivered a program of songs some of which were beautiful, some new and interesting with

OPERA STAR WINS AUDIENCE MONDAY NIGHT

Gladys Swarthout Proves Gracious And Talented Artist

It's a fairly safe wager that the visit of Gladys Swarthout to the city auditorium stage Monday evening left a large part of the audience with a new film, opera and radio idol.

GLADYS SWARTHOUT

1937—Another year of distinguished achievement

As Princess Zilona
in "Romance in the Dark"

January—CONCERT TOUR

February, March, April — RADIO SERIES METROPOLITAN OPERA
New York
Boston
Cleveland

May—CONCERT TOUR

August, September, October — Made "ROMANCE IN THE DARK" for Paramount pictures.

November, December — CONCERT TOUR

Management: NBC ARTISTS SERVICE
RCA Bldg., New York — George Engles, Director

As Mignon
at Metropolitan Opera

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NEW YORK — APRIL 15, 1938 — No. 2961

A New York evening paper asks "What Are Women Not Doing?" For one thing, the oldest musical inhabitant knows that they are no longer snipping souvenir locks from the rear of pianists' and violinists' heads.

—o—

The last seasonal concert of the Philharmonic Orchestra is scheduled for May 1, greatly to the regret of New York symphonic followers. They have enjoyed a wide variety of programs supplied by John Barbirolli, whose catholic tastes are as much appreciated as his well prepared and authoritative interpretations. The orchestra is held by him to its established traditions of musicianship and virtuosity. All in all, the Barbirolli directorship succeeds in allaying the apprehension of those fearsome souls who thought that the demission of Toscanini meant the foundering of the venerable Philharmonic Orchestra. Its executives are satisfied with box office results for 1937-38, and share the pleasure of the patrons in anticipating the return of Barbirolli next winter.

—o—

Seeking Havens

A fresh stream of musical refugees from Austria is already beginning to arrive in America, and numerous additions may be expected in the not distant future.

Pianists, violinists, cellists, other instrumentalists, singers, conductors, composers, some with scanty means, some with practically none, and the whole deplorable army seeking paid work.

As humane Americans, our sympathy goes out to them; as practical Americans, we think of our own thousands of jobless and needy musicians, and then we wonder how they and the foreigners are to find employment when there is not enough to go around now.

It is a problem momentous and even staggering, and its solution must be found quickly or more tragedy will result in our already burdened land. Federal Relief and consequent higher taxation of citizens may be the necessary remedies.

—o—

That Fiddle Fake

Every once in a while a sort of dementia breaks out in various communities, which takes the form of searching attics, antique chests and pawnshops for violins that might have been made by Stradivarius. This hysterical fiddle fever usually follows some lurid newspaper story (nearly always apocryphal) of the sensational finding of a real Strad., which is immediately purchased from the lucky discoverer for an enormous sum. Result, as much general excitement as when the names of fortunate holders of winning Irish Sweepstakes tickets are published.

Recently the epidemic broke out in the hitherto staid and quiet town of White Plains, not far from New York. Someone unearthed what might have been a Strad., and although the local dealer to whom it was brought, at once declared the instrument to be spurious, the damage was done, and scores of families who remembered old violins that had been the property of grandpa or even more ancient ancestors, began frantic hunts for those possibly precious relics. In a single week, thirteen "Strads." came to light in White Plains, and maybe a few more have materialized since then.

The whole trouble is caused by the conscienceless publicity of newspapers, but it dates back about one hundred years, when unscrupulous European violin makers first had the idea of imitating the shape and coloring of Stradivarius violins, and pasting inside them clever copies of the original autographed labels which the famous *luthier* glued on the bellies of all his instruments. When naive persons glimpse such a tag through the F-holes of a dusty and battered old fiddle, they naturally fly into a frenzy until some expert tells them that the rare prize is a fake.

One such violin was exhumed not long ago by Patrick Harty, living on a farm in the vicinity of White Plains. The Stradivarius label showed plainly, but when a strong light and a magnifying glass made further search, an additional line of print showed under the "Antonius Stradivarius, Cremonensis, Faciebat Anno 1734." The extra words were: "Made in Japan."

It is time that this nonsensical myth be permanently exploded. Stradivarius made about a thousand stringed instruments in his life, and the whereabouts of several hundred of them is well known. The rest, with perhaps a few exceptions, probably stayed in Italy, and have been lost or destroyed. Anyone in America who ever owned a real Strad. would not have been left long in doubt of its authenticity.

The Musical Courier once figured out that if all the Stradivarius "finds" were genuine examples by that master, he must have worked twenty-nine hours a day to make them, and lived for 137 years. As it is, the celebrated facturer died prematurely at the age of ninety-three.

—o—

Symphonic Cheerio

Early this month the Philadelphia Orchestra gave a concert in its home town, with an all-Viennese program devised by Eugene Ormandy. Mozart, Schubert and Johann Strauss constituted the list, the last-named winding up the occasion with six numbers, including the Fledermaus Overture and two waltzes—but not the Blue Danube.

The program of the event had some highly interesting remarks by the always erudite and stimulative annotator, Lawrence Gilman. He starts with a thought that might well be considered by symphony conductors everywhere: "They say that a great lady of Vienna, approaching her last hour, desired that a Strauss waltz be played at her funeral. She named the waltz (history does not tell us which one she chose), and it was duly played by the Younger Strauss himself as the bright-hearted lady was lowered into her grave. If a Strauss waltz is not too lightsome a matter for the most solemn of all occasions, surely no one need regard it as insufficiently ponderable for a symphony concert."

Mr. Gilman also reminds us once more that Brahms and Wagner bestowed the most elevated praise on the Strauss waltzes, the latter even saying: "Long live our classicists, from Mozart to Strauss." Brahms called the Waltz King a master.

The Gilman essay winds up with an amusing anecdote: "Strauss was accompanied on his visit to America (1872) by his wife and a poodle dog; and to the latter hangs a tale, for it is said that this opportune poodle was useful to Frau Strauss in the task of obliging the thousands of worshipping ladies who wrote to her husband requesting locks of his hair."

It is a mystery why more symphony conductors have not the courage to program the fragrant Johann. His Fledermaus Overture makes an opening piece fully as appropriate and as good as the overtures from The Bartered Bride, Merry Wives of Windsor, and those (some of them piffling) from the Rossini operas so often used by Toscanini. All credit to Ormandy for his brave and melodious adventure.

—o—

Music Appreciation for Ushers

Some of the erudite and obliging young ladies who rush the flowers up to the stage, guide the benighted to seats and tend the hearth, figuratively speaking, in New York's chief concert halls seem to be real assets to the visiting gentry. At Town Hall, for example, there is a custom for the usher in charge of the middle door to know exactly what work on the program is in progress, and to be able to tuck an opened program into the hand of a late-coming reviewer with a murmured "Second movement of the Prokofieff." It helps no end in his orientation as he stumbles to his seat amidst that extreme hush of an audience that has arrived about a half hour previously and stacked its rubbers, mufflers and outside apparel in leisurely fashion.

The girls at almost any hall, as we have said, seem to be keener in this respect than the males, and one feels that some of them at least must have pursued the melodic muse via keyboard or voice lessons. But some of the men in uniform are much less open to the light. Not only are they very much set up by the mere fact of wearing badges and caps, but they have a tendency to be extremely authoritarian, probably confusing their equipment in some way with that of the omnipotent police department. They also seem often to grope in the dark as to just what is happening behind those closed doors which they guard in such hard-boiled, "try-it-and-see" manner.

The other Sunday a strange spectacle was observed at Carnegie Hall, which might be styled the Musical Runaround. After the orchestra ended a number, the latecomers waiting in the lounge (where a loudspeaker brings sounds from the stage) gathered outside the doors, heard applause and expected to be admitted. But, no! The Arguses in charge, evidently not sure whether this was a real break in the program, held the doors with such vigor that the next number was ready to begin while the bewildered shut-outs tried reason, common sense and vituperation, complained that they would report the case, and even that they might write to a Congressman.

One usher then began to send auditors to the door on the other side of the hall, upon which *that* guardian indignantly shooed them back, the idea probably being that after the piece started, they could be excluded on general principles. One insistent lady slipped in, and then the situation arose as to whether the husband could be admitted too. After a moment of being torn between two motives, obedience and the homing instinct, the watchdog relented and let everybody in. He could not bring himself to break up a family.

That, we contend, was a sensible decision and might well serve as a precedent on future occasions.

VARIATIONS

By Leonard Liebling

Spring calls for the annual cleaning out of the communications drawer in my desk. The method is simple—the material goes either onto this page or into the waste basket. The salvaged batch appears in Variations today.

* * *

First comes a merited chastisement from a learned artist:

New York, March 20, 1938

Dear Variations:

Your page for March 1 says that Brahms "admired Die Meistersinger so much that an extended thematic passage from it crept into the second movement of his F minor Sonata."

How come? The F minor sonata was composed in 1853; the first performance of Die Meistersinger took place in 1868, in Munich. It was first given in Vienna, where Brahms lived, in 1870. Looks as though the creeping, if any, must have been in the other direction.

Bravo! for your support of columnist General Johnson, and for your further remarks anent alien musicians in America.

Sincerely,
EDWIN HUGHES.

* * *

Paul B. Affelder (New York) sends a clipping from The Times, March 17, in which a review of the previous evening's Tristan and Isolde at the Metropolitan, has towering Ludwig Hofmann doing the role of Alberich. "Maybe the critic thought," says Mr. A, "that Melchior was so big, he dwarfed Hofmann; or maybe the opera temporarily had its name changed to Siegfried and Isolde."

* * *

Ludwig Wielich, dynamic publicity promoter, uses a card on which he announces that he represents Bach, Beethoven and Brahms. "At least one person in this great world takes me seriously," he writes, "and inclosed is her letter." It reads:

Kentville, N. S., Canada
March 10, 1938

Gentlemen:

Will you kindly send me your complete catalogue or lists of works for piano and orchestra, and piano alone, together with price lists.

Yours truly,
CARMAN APT.

* * *

Another characteristic communication, from Frederic Fradkin, violin virtuoso and former concertmaster of the Boston Symphony Orchestra, who has just opened the Cafe Boheme, at 900 Seventh Avenue, New York, opposite Carnegie Hall:

Dear Variations:

Many thanks for your very kind wishes and I am definitely looking forward to greeting you in my place personally.

Athough I have been working almost day and night, it still is not as difficult as playing the Beethoven Concerto.

If you like goulash, we have it in the right key. Please come in soon.

Cordially,
FRED.

Associated in proprietorship with Fradkin, is Horace Braham, noted actor. Proving that there are ways of compensation in these days of stress for artists. A virtuoso goulash is not to be despised, either.

* * *

Chicago, Ill.
March 5, 1938

DEAR VARIATIONS:

There is a place in the last movement of Wieniawski's second violin concerto which is somewhat unrelated to the rest of the composition in regard to workmanship. Wieniawski suddenly appears with technical resources found nowhere else in his works.

One summer day in Paris, Wieniawski met Svendsen—the Norwegian composer and said to him: "Johan, I am in a jam; I am working on a violin concerto and I am stuck in the last movement and don't know what to do next. You must help me out."

Svendsen went home with him, saw the manuscript, told him to get out and come back after two hours. When Wieniawski returned Svendsen had made the necessary connection and Wieniawski could go on and finish the movement. Svendsen's part is from the re-entrance of D minor, sixteen bars to the *tutti*.

The story was told to me in Copenhagen in 1892 by Svendsen himself.

Yours sincerely,
TH. OTTERSTROM.

* * *

B. A. Morris, proprietor of the Morris Music House, Spring Street, Newton, N. J., expedited a story here, January 25th, which he affirms is true, and "may protect persons who use string basses and celli." It appears that in Mr. Morris's shop, "a group of musical rats frisked about the double basses, plucked the G and D strings with their teeth enthusiastically, until the strings snapped, returned next evening and played bicuspid solos on the E and F strings until those also parted."

* * *

Marie Dickoré contributes a clipping from the Second Thoughts column in the Cincinnati Times Star:

Pleasing fantasy from our esteemed morning contemporary:

"But as evening approached, the sun had begun to pour golden rays through the window into Mr. Schnabel's suits."

It is always humiliating to admit dumbness publicly, but I confess that I had to read the item three times before the revelation came that "suits" should have been "suite."

* * *

Charles L. Wagner was in Richmond, Va., not long ago, and a newspaper interviewer inquired, "Do you find any real talent in the South?" Charley answered, "I'd like to find some." The next morning the headline had it: "Impresario Wagner Looking for Southern Talent." One result was the attached, kindly loaned to this page by the recipient, under date of February 24:

Kenbridge, Va.
P. O. Box 194.

Dear Mr. Wagner:

I got acquainted with your through the Richmond News Leader, which said you was interesting in discovering dramatic and musical talent. I am asking you if you would take interest in our talent. I am a boy of sixteen year old and can play the piano excellent by note both jazz and classical and also can sing. I have played in many places and everyone enjoy it. There is a girl who sing along with my music. Her voice is very, very good. We both act very well but has never taken lesson in dramatic. We are asking you to take interest in us write give information.

Your sincerely,
WILLIAM BAGLEY.

* * *

I wish that the sender of the clipping from the Plainfield, N. J., daily paper had given its name and date, so that readers would believe that its Westfield correspondent's advance notice had this, about the concert of the local glee club: "The Nun of Nidaros is probably the most pretentious selection to be offered. It is one of six short cantatas by Dudley Buck, the Negro composer and baritone."

* * *

"At that New York bank which furnishes organ music for its clients," Variations hears from Henry Wolf, of Boston, "I wonder whether the organist is ever annoyed by debtors who mistake him for the teller and ask him to hold the high notes longer."

* * *

Henry Rosen (Manchester, England) wonders "how many Musical Courier readers know that the late James M. Barrie had no ear for music and went to the opera only once in his life?" Mr. Rosen quotes what the otherwise intelligent author said of the experience: "Even though Melba sang, I shuddered at its tedium. She was nearly, like myself, a native of Kerriemuir. She was born soon after her parents left there for Melbourne. A few years ago, though we had never met, I thought this an excuse, on finding that we were both inmates of a nursing home, to send a message to her that I would very much like to go downstairs to see her, if she would promise not to sing to me, and she replied that she would love it—if I promised not to read any of my works to her. We had a happy time."

* * *

Edna Horton, Musical Courier correspondent at White Plains, N. Y., found an advertisement in The Daily Reporter (February 7) of her town, inserted by Tucker & Turnbull ("Insurance With Service") who announce: "We are not Music Critics, but we do know that insurance costs have been scaled down to a minimum for safety. The sharps who 'almost get it for you wholesale,' are gone because they left a claimant flat. Make a note of where you can get both safety and service."

* * *

Grace Lavin, of Carl Fischer, Inc., unearthed something in Radio Daily (December 22, 1937) of which she says, "It seems too, too marvelous to be kept away from your readers. The treasure is a so-called 'One Minute Interview' with Jean Ellington, who gives these opinions: 'To be a good singer you should be a good talker. Study public speaking and acting. Of course, it is a good idea for a singer to study music and voice. But that's not the most important feature of a singer's art. After all, people can either sing—or they can't. You must be born with a pleasant voice to be an artist,' etc., etc."

* * *

Sam Blake reports to this department that the other evening he heard A. L. Roberts, president of the National Fraternal Society of the Deaf, offer this hint to dance orchestras: "As the great majority of the deaf who have no residual hearing, depend largely on vibrations through the floor produced by the music from an orchestra, it is a good idea to use a few more instruments that produce the heavier or deeper sounds, such as drums, cymbals, bass viols, etc., and to have the players located directly on the dance floor, not elevated above it."

* * *

Leon W. Kellogg, 1235 West Sixth St., Cleveland, Ohio, reports as of March 20, that "Walter A. Witt, secretary of the Richard Wagner Society of that city, competed in the opera contest there, and submitted the following recipe for opera, Cleveland Metropolitan style, which won two free tickets from the judges": "I like opera according to the following recipe: To one soprano, tenor, contralto, and bass, add a conductor and stage director; blend well with symphonic orchestra and chorus and season with arias, duets, trios, and quartets; garnish with a ballet and serve behind colored footlights any evening at eight o'clock."

* * *

At the Opéra, at 8:30, revival of Samson et Dalila, by Camille Luccioni, Martial Singher, Bernasconi, Froumenty; orchestre: M. Philippe Gaubert. . . .

"Poor Saint-Saëns!" is the comment of Irving Schwerké, who sends the paragraph from Le Soir (Paris) of March 22.

* * *

"I don't know who is supposed to have invented finger-printing," comes in B. D.'s note from San Francisco, "but I think that the credit undoubtedly belongs to the first child that ate jam and then played on the family piano."

* * *

Bernard Peters reports: "I have been attending the New York public forums of the Composers' Laboratory of the Federal Music Project, where the auditors are invited to be critics. At one of the evenings, a listener's opinion expressed to a composer was as follows: 'Your composition for violin and piano could make out very well without the piano, and might do as well also without the violin.'"

* * *

All the way from Eskilstuva, a town near Stockholm, Sweden, a Variations helper forwards the March 4 program of the local orchestra—Eskilstuva Orkesterförenings—conducted by guest Dr. Fritz Busch, in which the last number is listed like this:

L. van Beethoven—Symfoni nr. 3, Ess dur ("Erotica"), opus 55.

Dear Mr. Snooper:

I'm a conductor, and I wonder if you can tell me what and where and when I can conduct something?

They tell me that conductors, like doctors and lawyers, have become a drug on the market. Maybe they have, but what is a chap like me to do if he can't get a chance to show what he can do? I used to play violin, but my friends tell me that I have all the makings of a Toscanini if I can only get experienced. I know I know much more about leading orchestras than some of those who are doing it now.

Maybe you can suggest something! 1. Must I marry a rich woman to get a job, or must I just be nice to a lot of them? 2. Is it necessary to be a Democrat to get ahead? 3. Do I get a manager to find dates for me? 4. Do I just write letters to people? 5. Should I try some place in Europe, now that so many conductors are in America?

Yours sincerely,
WALTER ——

Dear Walter ——:

Sure, I can suggest something. Give up your conductorial aspirations and learn stenography. With your rhythmic inclinations, you ought to succeed beautifully, and besides, a typewriter is so much more practical as an instrument for expression than a baton.

Answering your questions in the order named:

1. I declare emphatically that if you can find an unattached rich woman, don't let her escape you, no matter what her age or religion—only make sure of an advance settlement. Women are such vacillating creatures and if they have money, they like it much better than husbands.

1a. Several rich women are enervating. I don't suggest that unless you are curly-headed and twenty-four.

2. When I was a child, a Democrat was a buggy. What is a Democrat, my boy, or do you mean it is still buggy? Of course, if it is on wheels, you can roll it and always get ahead. (P. S.—It often goes backward, however).

3. The only manager of conductors I know is Arthur Judson. How he manages them is beyond me; I couldn't do it, of that I'm positive.

4. Well, you wrote me one. Why not?

5. Who were your father and mother, paternal grandfather and grandmother, paternal great grandfathers and great grandmothers, maternal great grandfathers and great grandmothers, etc. and did you ever read or see The Merchant of Venice?

Sincerely,
SIMON SNOOPER.

* * *

I wonder whether Leonard Liebling and Grena Bennett know that I know who the two musical writers were who played tick-tack-toe recently during the playing of a Mozart quartet at a certain musical occasion?

In spring, people get so fancy, my dears.

* * *

Of all the speeches made at the Lotos Club dinner to John Barbirolli, I liked Sir Gerald Campbell's much the best. Not everybody can season a musical subject with just the right amount of salty quips. John was a bit too solemn, but you can't blame the lad, for his modesty is Grade A—a rare quality few conductors possess. Good old 'Pop' Damrosch, Deemsy Taylor, and Teddy Steinway never once mentioned Toscanini in connection with the Philharmonic. An oversight? Maybe.

Among the avid listeners, I spotted Jimmie Sauter, who had a party of eight nicely liquidated with champagne; Frank Black and his charming wife also dined a bunch; and scattered nonchalantly about were Dorle Jarmel, Estelle Liebling, Joe and Rosie Lhevinne; Frank Perkins, scribbling news notes on his menu; Os Thompson, magisterial and mum; Art Judson, pontifically puffing his inevitable long cigar in a long paper holder; Olga Samaroff, done up in a sort of Carmen costume; Min Guggenheim, looking as if she wished to pass around a collection plate for her Stadium Concerts guarantee fund; Abe Chasins and his Frau; and Jack Greenberg, president of the Musicians' Union.

* * *

Armand Tokatyan warbled the Pagliacci aria with ecstasy at the recent radio broadcast of the March luncheon given by the Lambs, even though Howard Chandler Christy did say, "Armand, you came in like a Lamb and you roared like a lion."

(Cartoon by Bo Brown.)

"Give my back a scratch, Fritz!"

I SEE THAT

Lucrezia Bori, former Metropolitan Opera soprano and now a member of the board of directors of the organization, sailed on April 2 from New York on the SS. Bremen for Monte Carlo to join her brother, Joaquin Boarga.

* * *

A series of fortnightly broadcasts over WNYC was started on April 10 by the New York class of the Stojowski Students Association.

* * *

Arnold Belnick, violinist, pupil of Ronald Murat, appeared for the second time on the Rising Young Artists program on April 3 in the competition for the grand prize of $1,000. He won a $500 prize previously. His offering in the last appearance was a movement from a Bruch concerto.

* * *

A senior students concert was given on April 7 at the New York College of Music (Carl Hein, director). Pianists, a violinist and a vocalist participated.

* * *

Jascha Heifetz and Mrs. Heifetz arrived in New York on the SS. Queen Mary on April 4 following his concert tour of Europe. He is to conclude his American season with concerts in Chicago and Saugatuck, Conn.

* * *

Alexandre Tcherepnine, Russian composer-pianist, sailed for Europe on March 9 on the SS. George Washington after a two-months' tour of the United States. He will spend the summer writing a new ballet Trepak to be produced in New York next season by Michael Mordkin and Serge Soudeikine.

* * *

The spring concert of the Washington Heights Oratorio Society was given on March 31 at the Washington Heights Town Club, New York. Hunter Sawyer conducted Stainer's Crucifixion and Cadman's Morning of the Year.

* * *

The Groupe Estival established in Paris by Katherine Ruth Heyman, meets from August 1 through September 12. The American Extension offers a New York semester of eight weeks from April 1 and four weeks in Chicago from June 6.

* * *

Pietro Yon presented his The Road to Golgotha at St. Patrick's Cathedral, New York, recently. The text is by the Rev. Henry F. Hammer, assistant musical director. The male chorus was augmented by the boys choir and the Centre Club chorus.

* * *

Musette Trulock appeared recently for the Clio Club, New York, and also assisted Frank MacConnell at an organ recital in Brooklyn, N. Y.

* * *

Leonard Stocker, American baritone, presented Lieder, Bizet and Verdi arias and songs in English, including several Spirituals, at Salzburg and Vienna recently with Leo Rosenek at the piano.

* * *

Marina Yurlova presents Spanish dances in Town Hall, New York, on April 25, with Addi Prohaska at the piano.

* * *

Oscar Wagner of the Juilliard School of Music discussed the work of the Juilliard Musical Foundation over Station WHN recently on The Women's Hour under the auspices of the Jewish Theological Seminary of America.

* * *

The Barton Harp Quintet, graduates of Curtis Institute, Philadelphia, are to appear in future under the management of Annie Friedberg. They were heard this season with the Philadelphia Orchestra.

* * *

Lucie Bigelow Rosen, thereminist, was assisting artist with the Phil-Sym Quartet at a recent Lenten concert in her New York home.

* * *

Hanya Holm and her dance group gave a program at the Y.M.H.A., New York, on April 10.

* * *

Frederick Bristol will give a piano recital at Town Hall, New York, on April 20.

* * *

Povla Frijsh is conducting a two months' season in the art of song interpretation at her New York studio during April and May.

* * *

Soloists Musicales (Mrs. W. C. Cutajar, president) closed the present season with a recital at the Beethoven Club, New York. Sally Fiske, soprano; Sarah Entzminger, pianist; and George Beach, baritone, were the artists. Florence Foster Jenkins and Viola Gramm Salzedo were guests.

* * *

Eugenia Buxton, pianist, now in Europe, has cancelled engagements in Vienna, Prague and Budapest and is to appear instead in Oslo, Copenhagen and Stockholm.

* * *

The American String Quartet recently played Bach and Beethoven works, arranged by Alexis Kudisch, first violinist of the group, at Center Hall, New York. His own Russian Quartet, dedicated to Albert Stoessel, and songs by Elisavetta Santagano were also on the program.

* * *

Nicholas Farley, tenor, gave a recital at the Washington Irving High School Auditorium, New York, April 10. Anna Pinto, harpist, was assisting artist, and Kennedy Freeman the pianist.

* * *

Serge Prokofieff, Russian composer-pianist-conductor, sailed, with his wife, Lina Llubera, soprano, on the SS. Normandie on March 31 from New York.

* * *

Jessica Dragonette returned to New York on April 2 after making her first national concert tour. She also appeared with orchestras.

* * *

Frank Bishop gave a piano recital in White Plains, New York, March 26.

* * *

Coming Home to You, by Josephine Forsyth Myers, and dedicated to the memory of her late husband, Philip Andrew Myers, was presented by the Orpheus Male Chorus of Cleveland at its seventeenth annual concert.

* * *

Phyllis Kraeuter, cellist, Leonore Kraeuter, pianist, and Hunter Sawyer, tenor, gave a joint recital on March 18 for the Washington Heights Town Club, New York.

Enesco Recital Is Princeton Event

Trenton Orchestra Premiers Miaskowsky Work—Bauer, Spalding and Cassado in Joint Program at Rutgers

TRENTON, N. J.—Georges Enesco, Roumanian composer-violinist, gave a recital in McCarter Theatre, Princeton University, offering a program of works by Nardini, Bach, Mozart, Chausson, Scarlatescu, Szymanowski, Pugnani and Ravel. Especially beautiful were La Fontaine de Arethuse by Szymanowski and Chausson's Poème. Even the somewhat hackneyed Mozart and Nardini works achieved new beauty through the soloist's warm tone. Mr. Enesco generously added encores to the delight of the capacity audience.

Nicolai Miaskowsky's Fragment-Lyrique was given its American premiere on the program of the Trenton Symphony Orchestra (Guglielmo Sabatini, conductor), in Memorial Hall. Modern in instrumentation and novel in intonation, this work by the Russian composer received an enthusiastic reception at the hands of Mr. Sabatini and his musicians.

Honors for the evening were divided however between the performances of Tschaikowsky's fifth symphony and the Russian Easter Overture by Rimsky-Korsakoff. The program ended with Borodin's Polovetsian Dances from Prince Igor. Not listed on the program, a fugue in the classic style, by the conductor was offered as an encore by the orchestra at the demands of the enthusiastic audience.

Harold Bauer, pianist, Albert Spaulding, violinist, and Gaspar Cassado, cellist, presented a program of trios and sonatas in the Gymnasium of Rutgers University, New Brunswick, N. J. An audience, taxing the capacity of the large auditorium, gave an enthusiastic reception to this unusual combination of three first ranking musicians. W. T. R.

MUSICALES

Boyce Presents Verdi Requiem in New York Church

A notable performance of Verdi's Manzoni Requiem was heard at the Church of the Holy Communion, New York, on April 3. Alfred Boyce conducted the mixed chorus which was especially effective in dynamic contrasts in Tuba Mirum and Salva me, with Lacrymosa Dies Illa producing a dramatic impression. Marjorie McClung's clear soprano soared over the choral forces in this, and the duet with Grace LaMar, alto, was sung with grace. Judex ergo gave the latter opportunity to show her extensive range and tonal beauty. Hardesty Johnson, tenor, attained climax on the Mihi quoque, and Gean Greenwell, baritone, sang Confutatis resonantly and effectively. F. W. R.

• • •

Eve Maxwell-Lyte and Ernest Lush at Barbizon-Plaza

In a series of recitals at 9 o'clock on Sunday evenings at the Barbizon-Plaza concert hall, two British artists, Eve Maxwell-Lyte, singer of folk-songs, and Ernest Lush, pianist, appeared on March 27. The vocalist, who has made her first American tour this season, is a unique personality. Of distinguished antecedants, Miss Maxwell-Lyte brings a lithe, buoyant figure and invaluable *ésprit* to her work. She appeared in a costume of *bouffant* style suggesting Elizabethan days, and by means only of her voice and pantomine, with a few changes of lights, vividly recreated the sentiments of homely ditties from many countries, including Britain and America. Her vocal coloring changes with her numbers, such a rustic air as the Provençal Wine Round, for example, being done with authentic peasant gusto and nasal twang, while notes of pathos were struck in The Rice Gatherers and Pilgrimage Song. The audience received her offerings with warm appreciation. Mr. Lush, a technically competent pianist, played with taste and immaculate tonal endowments Haydn's sonata in F, four preludes of Debussy and Ravel's Oiseaux Tristes and Alborado del Gracioso. R. K.

CLEVELAND PEDAGOGUE

EDGAR J. ROSE,

formerly of the piano faculty of the Eastman School of Music in Rochester, N. Y., established his own studios in Shaker Heights, Cleveland, Ohio, in 1931. A large preparatory department is under the supervision of his associate, May Foley Ball. Mr. Rose contemplates spending the summer months in European music centers.

Youry Bilstin Plays Own Variations in Recital

Youry Bilstin, cellist, played Beethoven's A major sonata, the Beethoven variations on a theme from Mozart's Magic Flute, the latter's D major concerto, his own Variations Diaboliques and arrangements by himself of numbers by Haydn, Beethoven, von Dittersdorf and Somis at his March 29 recital in the Barbizon-Plaza. An eclectic musician, Mr. Bilstin plays with almost meticulous refinement, delicacy and style. The Variations Diaboliques (twenty of the fifty-nine were played) proved difficult for the executant and generally harsh-sounding tonally. But the arrangements were interesting and cleverly arranged. Lazlo Bartel gave admirable support at the piano. G. F. B.

Margaret and Frederick Sittig on Tour in South

Margaret Sittig, violinist, has concluded a tour of Florida. She gave recitals at Palm Beach (Everglades Club), Miami University Conservatory of Music, Winter Haven Civic League, Sebring, two concerts at Ormond Beach and one at Sea Island, Ga. Miss Sittig was accompanied at the piano by her father, Frederick V. Sittig. The artists are appearing on the Pacific Coast during April and May.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Sunday, April 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)

Tuesday, April 19
Dessoff Choirs, Carnegie Hall (E)
Helen Fogel, pianist, Town Hall (E)

Wednesday, April 20
Frederick Bristol, pianist, Town Hall (E)
Eduard Steuermann and Michael Zadora, duo-pianists, Steinway Hall (E)

Thursday, April 21
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Anna Schramm, soprano, Town Hall (E)

Saturday, April 23
Philharmonic-Symphony Society, Carnegie Hall (E)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Maurice Wilk, violinist, Steinway Hall (A)
Olyve W. Norman, coloratura soprano, Town Hall (A)
Helen Kania, pianist, Steinway Hall (E)
Vicente Gomez, guitarist, Town Hall (E)

Monday, April 25
National Orchestral Association, Carnegie Hall (E)
Marina Yurlowa, dancer, Town Hall (E)

Tuesday, April 26
New York Women's Orchestra, Carnegie Hall (E)
Harold Kohon, violinist, Town Hall (E)
Longina Weglarz, soprano, Steinway Hall (E)

Wednesday, April 27
Clarinet Ensemble, Town Hall (E)

Thursday, April 28
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Negro Composers' Study Group, Town Hall (E)

Saturday, April 30
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, May 1
Philharmonic-Symphony Society, Carnegie Hall (A)
Shubert Trio, Steinway Hall (A)
Lilian Gauntlett, soprano, Town Hall (A)
Workmen's Circle Chorus, Town Hall (E)

Monday, May 2
Edvard Moritz Chamber Orchestra, Town Hall (E)

Tuesday, May 3
New York Oratorio Society, St. John's Cathedral (E)
Philadelphia Orchestra, Carnegie Hall (E)
Alma Schwamb, soprano, Steinway Hall (E)
Brancombe Choral, Town Hall (E)

Wednesday, May 4
Downtown Glee Club, Carnegie Hall (E)
Music School Settlement, Town Hall (E)

Thursday, May 5
Reed Lawton, baritone, Town Hall (E)
Velma Shepard, pianist, Steinway Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Friday, May 6
College of St. Elizabeth Glee Club, Town Hall (E)

Saturday, May 7
Freiheit Singing Society, Carnegie Hall (E)
League of Music Lovers, Town Hall (E)

Sunday, May 8
Interscholastic German Glee Club, Carnegie Hall (A)
Claudia Volta, soprano, Town Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)
Mieru Music School, Town Hall (E)

Monday, May 9
Ralph Kirkpatrick, harpsichordist, Town Hall (E)

Tuesday, May 10
Peoples Chorus, Carnegie Hall (E)
Elizabeth Pizzera, soprano, Steinway Hall (E)

Wednesday, May 11
New York University Glee Club, Town Hall (E)

Thursday, May 12
Bruce Boyce, baritone, Town Hall (E)

Saturday, May 14
Grand Opera Guild of America, Carnegie Hall (E)
Jewish Workers University Concert, Town Hall (E)

Sunday, May 15
Newell C. Fitzpatrick, baritone, Town Hall (A)
Italian Centre Concert, Town Hall (E)

Grand Rapids Ensemble Does Native Work

Anna Kaskas Is Solo Assistant—Martini in East Church Series—Ria Ginster and Douglas Beattie Sing for St. Cecilia Society

GRAND RAPIDS, MICH.—The sixth concert of the Grand Rapids Symphony Orchestra (Karl Wecker, conductor), featured as soloist Anna Kaskas, Metropolitan Opera contralto. She sang operatic arias and a group of German Lieder and received many recalls. An overture, Gretchen's Hochzeit, by Albin Preusse, a member of the violin section, won hearty applause.

Nino Martini, Metropolitan tenor, appeared on East Church Course, receiving much acclaim. Miguel Sandoval, who accompanied, played two piano groups, and appeared as a composer with a song, Sin Tu Amor, sung by Mr. Martini. East Church brought as an extra concert, Rubinoff and his violin, with the pianists Fray and Braggiotti, who delighted a huge audience.

Charming Ria Ginster, soprano, was enthusiastically received by members of the St. Cecilia Society in a delightful program. Robert Wallenborn was an acceptable accompanist. Another artistic recital was given by Douglas Beattie, bass-baritone, who thrilled his auditors with his sympathetic voice and dynamic interpretations. Robert Turner was an excellent accompanist.

Presented by the West Michigan Chapter of the A. G. O., John Challis gave a lecture-recital of early music, playing on the recorder, harpsichord and clavichord, instruments which he built.

Responses used recently in the service at Central Reformed Church were written by Charles Vogan, organist. H. B. R.

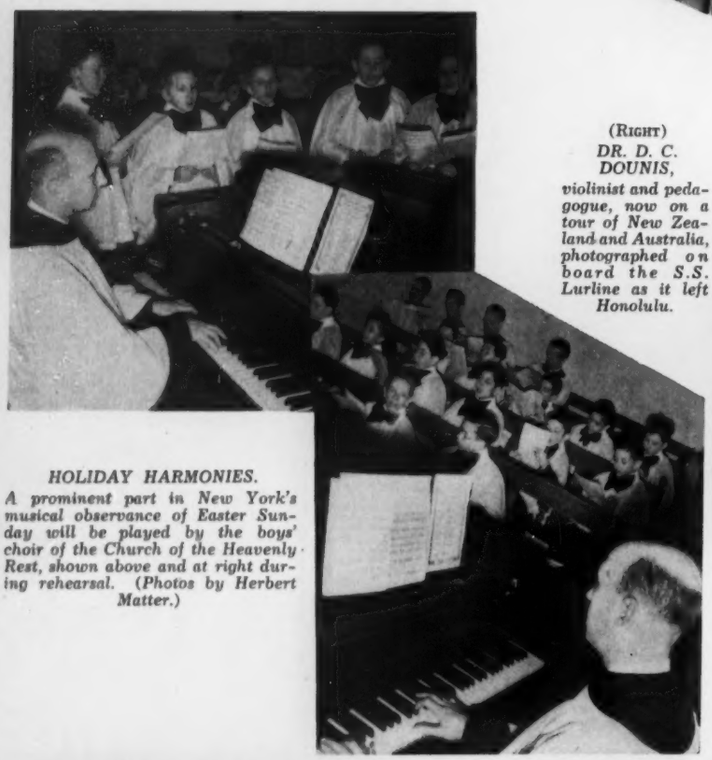
Scholarships for Study of Instrumental Music in Paris

Under the auspices of the board of governors of the United States House, Cité Universitaire, Paris, two Woolley Scholarships are offered to students in instrumental music. The scholarships consist of a room in the United States House and $600 for the year.

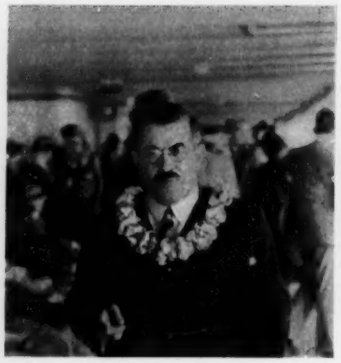
To qualify a candidate must be an American citizen, a graduate of a college or university, or professional school, between nineteen and thirty-two years of age, unmarried, and have a good working knowledge of French. Application blanks are available before May 1 at the Institute of International Education, 2 West 45th Street, New York City.

JEAN DICKENSON,
coloratura soprano and soloist every Sunday evening on the American Music Album program on WEAF. It is rumored that Miss Dickenson is coaching her Scottie Gilly for radio or pictures, for he sings either coloratura or bass at the command of his mistress. (NBC Photo by William Haussler.)

(BELOW)
NINO MARTINI
makes a flying trip to New York from Carbondale, Ill., where he appeared recently on a concert tour that will extend until the middle of May. (Photo by Cosmo-Sileo.)

WINNERS OF $250 SCHOLARSHIPS EACH
and violins made by Tony Wons, who directed the contest, Stuart Canin, Gloria Jacquelin Perkins, Harry Cykman and Dolores Maurine Miller (left to right), play the violins for Mr. Wons (center), over the Columbia Broadcasting System. (Pictorial Feature Service Photo.)

HOLIDAY HARMONIES.
A prominent part in New York's musical observance of Easter Sunday will be played by the boys' choir of the Church of the Heavenly Rest, shown above and at right during rehearsal. (Photos by Herbert Matter.)

(RIGHT)
DR. D. C. DOUNIS,
violinist and pedagogue, now on a tour of New Zealand and Australia, photographed on board the S.S. Lurline as it left Honolulu.



NADIA REISENBERG,
Russian pianist, on a recent visit to the Curtis Institute, Philadelphia.

(BELOW)
GLADYS SWARTHOUT and JOHN BOLES
in a scene from their new picture, Romance in the Dark. (Pictorial Feature Service Photo.)

(LEFT)
REACHING FOR A LOW TONE.
Vincenzo Vanni, tuba player of the New York Philharmonic-Symphony Orchestra, in action during a rehearsal of the ensemble. (Photo by Pat Terry.)

LEONA FLOOD
right, and her accompanist, Margaret Kinsman, given the traditional leis following the violinist's concert in Honolulu.

JOHN BARBIROLLI,
conductor of the New York Philharmonic-Symphony Orchestra was the honored guest of the Lotos Club, at a dinner in New York on March 31, in celebration of the conclusion of his first season as leader of that organization. Above, Deems Taylor congratulates Mr. Barbirolli, accompanied by members of the Philharmonic-Symphony String Quartet. (Musical Courier Staff Photo.)

(ABOVE, RIGHT)
THE GUEST OF HONOR.
John Barbirolli, with Harry Woodburn Chase, Chancellor of New York University, who presided at the dinner (center), and Sir Gerald Campbell (right), British Consul-General. (Musical Courier Staff Photo.)

(LEFT)
CONDUCTORIAL COLLEAGUES.
Arthur Fiedler, of Boston, and Charles O'Connell, exchange greetings at the dinner to John Barbirolli. (Photo by Acme News Pictures.)

(ABOVE)
THE PHILHARMONIC-SYMPHONY QUARTET
which played at the dinner, (left to right), John Corigliano, assistant concertmaster, Mishel Piastro, concertmaster, Zoltan Kurthy, first violist, and Joseph Schuster, first cellist, of the orchestra. (Musical Courier Staff Photo.)

Left, among the guests were Estelle Liebling, Josef and Rosina Lhevinne, pianists, and Leonard Liebling, editor-in-chief of the Musical Courier. (Acme News Pictures.)

(BELOW)
THE PHILADELPHIA WOODWIND QUARTET
was heard on March 15, at York, Pa. Louis Vyner, conductor, is a graduate of the Curtis Institute. Members of the ensemble, shown with Mr. Vyner, front row centre, are Mason Jones, French horn; Bernard Portnoy, clarinet; Martin Fleischer, oboe, and Albert London, bassoon. All are Curtis Institute students.

(RIGHT)
YEHUDI MENUHIN,
now touring in Europe, receives his first lesson on the Scottish national instrument after having been made honorary maestro of the Gordon Highlanders at Edinburgh, Scotland. The Menuhin tour includes four appearances in London, as well as concerts in Dublin, Belfast, Aberdeen, Edinburgh, Glasgow, Southampton, Newcastle, Middlesboro, Sheffield, Bristol, Liverpool, Manchester, in the British Isles, and on the Continent, two performances in Amsterdam, two in The Hague, two in Paris, and others in Liege, Brussels and Zurich. The violinist recently appeared before a record-breaking audience at the Albert Hall, London, his fourteenth engagement in the huge auditorium.
(Pictorial Feature Service Photo.)

War Armaments Glorified In New Prague Symphony

Woman Composer Writes Militant Opus— Bruno Walter and Erich Kleiber Impress Czech Public

PRAGUE.—With the President of the Republic as a listener, the Czech Philharmonic Orchestra introduced the new Military Symphony, by Vitezslava Kapralova, one of Czechoslovakia's gifted woman composers. The patriotic novelty proved not only a glorification of our armaments industry, but also a justification of the young woman's talents. The score, strongly rhythmic, contrasts lyric episodes with folk tunes, rustic dances and heroic passages, concludes with a brilliant triumphal march, and is admirably orchestrated throughout. Miss Kapralova conducted with authority and was roundly applauded for her work. Karel Jirak conducted the remainder of the program, presenting various Czech numbers.

In honor of the late President Masaryk Umelecka Beseda, the Association of Orchestra Musicians arranged a gala night on the eighty-eighth anniversary of his birth. Vaclav Talich conducted. The program comprised the National Hymn Legend of the Dead Victor, by Josef Suk, and Blessed Be Man, cantata by Ladislav Vycpalek. The huge audience jubilated for the beloved conductor; Zofie Napravilova, soprano; Jaroslav Gleich, tenor; Zdenek Otava, baritone; and the chorus.

FOREIGN LEADERS FETED

For the benefit of the German Holiday Camps, Bruno Walter presented a gala evening in the Lucerna Hall. The program listed Mozart's G minor symphony, Wagner's Tristan and Isolde prelude, and Mahler's first symphony. It was a pity that both orchestra and conductor were exhausted in the final movement of the Mahler, notwithstanding which the seance was admirable. Maria Müller was the cherished artist at the concert under Kleiber, singing arias by Dvorak, Smetana, and Wagner. Kleiber's list, though somewhat hackneyed, was excellently presented. Nikolai Malko's readings of Passacaglia in C minor (Bach-Respighi) fourth symphony (Brahms) and concerto in E flat (Beethoven, Frederic Lamond soloist) were rare examples of unity and perfection.

ANCIENT AND CONTEMPORARY MUSIC

The German Chamber Music Association offered an interesting concert of pre-classical music played by The Fiedel Trio of Munich. Assisted by Ernst Haase (baritone) and Konrad Lechner (flutist), the trio excelled in works by Heinrich Isaak (1450-1517) Guillaume Dufay (1400-1447) Piero da Firenze (14th century) Erasmus Lapicida (1500?) and anonymous writers of the 13th and 14th centuries. A crowded house listened delightedly to these fascinating composers.

The music section of the Manes Art Union devoted its first gala concert to compositions by Pavel Borkovec. The Prague Wind Quintet, Vaclav Holznecht and Karel Solc (pianists) Zdenek Otava (baritone) and Stanislav Novak (violinist) were the excellent performers, sharing the evening's ovations with the composer.

GUITAR AND VIOLA

A memorable event was the recital of Andres Segovia, guitarist, who appeared before one of the most demonstrative audiences of the season. It suffices to say that Segovia was his inimitable self, his tone being fuller and warmer than ever.

Concert-goers were also charmed by Louis Bailly, violist, and Genia Robinor, pianist, whose joint sonata recital revealed their many-sided talents, technical skill and musical feeling.

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Syracuse Has Month Of Musical Value

Recitals by Tibbett, Rethberg and Pinza Are Highlights — Helen Teschner Tas Plays with Symphonic Forces — Cleveland Orchestra in Visit

SYRACUSE, N. Y.—Syracuse has had plenty of good music during the past month and unusually large audiences were in attendance. The Syracuse University Concert Band (Arthur Phoenix, director), gave its annual concert in the College of Fine Arts auditorium. The program ranging from Mendelssohn and Arthur Sullivan to Victor Herbert was interesting. The band showed that it had made good progress under its new director.

Lawrence Tibbett packed Lincoln Auditorium to capacity. Blessed with a sonorous, flexible voice of wide range in color and dynamics, Mr. Tibbett is also a most intelligent and sensitive interpreter of all types of songs and airs. He was forced to add many encores.

The Syracuse Symphony Orchestra, under André Polah, gave its eighth concert of the season and again showed that it is a sterling organization and is constantly growing in artistic stature. The audience was larger than usual.

Another highlight of the season was the joint recital by Elisabeth Rethberg soprano, and Ezio Pinza, bass. Mme. Rethberg's voice was beautiful, pliant and expressive and a delight to her listeners. Mr. Pinza made his first appearance in Syracuse and won a host of admirers with his rich, dark-colored bass and an ability for interpretation. Greatly to be admired were the duets sung by the two artists.

The music students of the College of Fine Arts gave the tenth public recital of the year. These programs are always interesting and often bring to the front students of unusual performing ability.

HELEN TESCHNER TAS SOLOIST

Later in March the Syracuse Symphony Orchestra regaled an unusually large audience with a first-class program, with Helen Teschner Tas as a most competent and appealing soloist in Lalo's Symphonie Espagnole. She has a facile technic and a tone, though not large, of beautiful quality. The orchestral highlight was Tschaikowsky's Romeo and Juliet which was given an exceptional performance under the direction of Mr. Polah.

One of the most interesting of the season was an ensemble recital by members of the College of Fine Arts faculty. Kirk Ridge was the pianist in Schumann's quintet for piano and string quartet. Grace Weymer appeared in Ravel's introduction and allegro for harp, clarinet, flute and string quartet—the original Ravel arrangement. Then Mr. Polah directed Mozart's D major concerto for violin, string quartet, oboe, flute and horn.

CLEVELAND ORCHESTRA PLAYS MODERNS

The Cleveland Orchestra (Artur Rodzinski, conductor), offered an unusual program, starting with Wertheim's arrangement of Bach's toccata and fugue in D minor, and jumping immediately to the modern music of Shostakovitch, Debussy, Ravel and Stravinsky.

H. L. B.

Providence Hears Home and Visiting Artists

New York Philharmonic Orchestra Appears with Eugene List as Soloist— Martha Baird, Lee Pattison and Arthur Hitchcock with Providence Forces

PROVIDENCE, R. I.—Under the auspices of the Rhode Island Chapter of the American Guild of Organists, Francis W. Snow of Boston gave an organ recital in Grace Church which vividly portrayed the music of Buxtehude, Couperin, Clereambault, Bach, Jongen, Widor and Vierne. He played with impeccable taste and technical skill.

Louise Winsor and Frederick Very, duo-pianists, gave a recital at the Music Mansion which included a concerto (Bach) and selections from Saint-Saëns, Brahms and Moussorgsky. They won deserved acclaim from the large audience for the rhythmical accuracy and flexibility of their teamwork.

The last of the justly popular concerts for Young People was held in the Metropolitan Theatre. Martha Baird, Lee Pattison and Arthur Hitchcock with the Providence Symphony Orchestra (Dr. Wassily Leps, conductor) delighted the audience with a concerto for three pianos. There was a demonstration of the celesta, xylophone and harp with Miss Baird commenting and playing themes and two short pieces by Ph. Em. Bach and W. Fr. Bach.

NEW YORK ORCHESTRA IN VISIT

The Community Concert Association presented the New York Philharmonic Orchestra for the last of this season's concerts in the Metropolitan Theatre. John Barbirolli conducted and Eugene List, pianist, was soloist. Both received ovations.

Ray Allen Gardiner, basso, assisted by Kathleen Miller, harpist, with Frederick Very at the piano, was heard in a delightful recital in Memorial Hall. Mr. Gardiner has a voice of unusual range and sang with ease, beautiful tone and colorful interpretations. Miss Miller was particularly happy in her selections. Mr. Very furnished pleasing accompaniments.

Avis Bliven Charbonnel presented a piano recital in the Plantations Auditorium. The program was bristling with difficulties which were surmounted with consummate artistry and revealed this player at the full height of her mature powers.

The Providence Symphony Orchestra (Dr. Wassily Leps, conductor) gave the final concert of this season in the Metropolitan Theatre, assisted by Hans Wiener's Dance Group in a charming program.

B. N. D.

HIS SUITE ON AIR

THOMAS GRISELLE'S

A Stroll In The Foreign Section, from his suite A Day In The City, was played on February 25 by Frederick Starck and his orchestra from Station KHJ in Los Angeles. (Photo by De Freitas, Hollywood.)

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Life Work of Former Piano Instructor Had Dramatic Turn at Graduation Recital

Henry A. Schroeder, New York Baritone and Teacher of Singing, Tells How He Began Career—Thinks Diction Important Element in Shaping Vocal Tone

How a youthful piano teacher, attending the graduation exercises of a relative, became so greatly influenced by the performance of a feminine soloist of the class that he turned singer himself and now is a teacher of singers, was told by Henry A. Schroeder, concert baritone and voice teacher.

"Please make clear that I am a teacher of singing, not a vocal coach or specialist in repertoire," Mr. Schroeder told a Musical Courier representative as he related the story.

"I had gone to the graduation," he said, "because of the family interest. As a youth I had been a pianist and, through necessity, became a teacher of piano. Parenthetically, I had the privilege of discovering and bringing out Jerome Rappaport, who played the other evening at Town Hall.

"At the exercises, a member of the class sang Vissi d'Arte and I became interested. The young lady incidentally was Viola Philo, now of Radio City, radio, concert and opera, in promoting whose career I became active. I have just concluded a series of concerts in New York with her.

"Singing was not strange to me, for as a boy I had been in a choir and later organized my own chorus. But when I turned from the piano, I went to Karl Jörn, eminent tenor formerly at the Metropolitan, and then to Francis Rogers, Fraser Gange and others, so I have had what I believe to be a good training in voice.

"Notice that I do not say 'voice production' because I believe that is a misnomer. I believe the term should be 'voice projection,' and that is the term I always use, because it is the projection that directs the tone of a singer.

Diction and Tone

"The most important element in singing? I should say diction, for if a singer concentrates upon this he will know the proper shape of the mouth and have a true concept of tone. This should not be interrupted because of any emotional desire or to show dramatic interpretation. The voice is always seeking space to vibrate and the singer, no matter how emotional he may feel or how he may be trying to register emotion, should always hold his muscles pliable, not relaxed, for even in relaxation there is a certain tendency toward controlling them. When the diction is clear and properly delivered, the tone will be round and can be dramatic or lyric as required. Speech accurately placed means artistry, for then there is no choking up, no tenseness, no restriction in projecting the tone.

"Persons studying singing should have a definite aim and work toward that, otherwise there will be no inspiration for them to do serious studying. That goal will determine the sort of preparation. Furthermore, I believe in class work, for by means of this not only will greater numbers of students receive training but they will learn by the interchange of ideas."

Mr. Schroeder said that, regardless of personal engagements, he continues his own rehearsing. Daily he and Miss Philo, whose career he has guided, rehearse together following the plan he has arranged for his own students.

H. A. S.

Russian Contralto to Sing at St. Regis Roof

Marguerite Spiridovitch, Russian contralto, presents a program of songs at the St. Regis Hotel Roof, New York, on April 26. The wife of the former chief of the personal bodyguard to the late Czar, Mme. Spiridovitch has sung for European royalty and given concerts in many music centres on the Continent and in England. She composed a hymn for the coronation of the present British rulers. Many of her compositions have been performed on the BBC networks. Her compositions earned her first prize at the Moscow Academy of Music.

(*Photo by Josephine Rossi*)

MARGUERITE SPIRIDOVITCH

Robert Elmore Active as Composer and Recitalist

Eugene Ormandy, conductor of the Philadelphia Orchestra, is to present Robert Elmore's organ concerto next season. The composer recently offered an all-Bach program at the Irvine Auditorium of the University of Pennsylvania, Philadelphia, and also appeared in piano recital at Radnor High School Auditorium, Wayne, Pa. He later gave an organ list at the Bala-Cynwyd, Pa., M. E. Church. Mr. Elmore's latest song, From the Heights, to a poem by Arthur Davison Ficke, has been published. He has been elected to Sigma Xi, scientific fraternity, and is believed to be one of the first musicians so honored.

Vassar, Harvard and N. Y. U. Units Give Gluck Opera

Poughkeepsie, N. Y.—Gluck's Iphigenie en Tauride was given in concert form here by the Vassar Glee Club, the Hall of Fame Singers of New York University and the Pierian Sodality of 1808, the Harvard University Orchestra. Maxine Stellman, soprano and Daniel Harris, baritone, both of the Metropolitan Opera Association, Myron Taylor, tenor, Elizabeth Sellers and Lucy E. Wayland, sopranos, the latter of the Vassar Glee Club, and John Peirce, baritone, conductor of the Vassar Glee Club, were soloists. Clair Leonard was at the harpsichord. Alfred M. Greenfield is conductor of the Hall of Fame Singers and Malcolm H. Holmes of the orchestra.

T. K.

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Violin—John Weicher, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Stella Roberts, Henry Sopkin.

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Australian Anniversary Fetes Given Expression in Music

Important Radio Broadcast Celebrations — Elijah in Costume — Flagstad and Tibbett to Tour Antipodes

SYDNEY, AUSTRALIA.—Music is playing an important part in the One Hundred and Fiftieth Anniversary Celebrations. The Australian Broadcasting Commission has arranged a festival of orchestral concerts by the Sydney Orchestra to be held at the Town Hall. Conducted by Percy Code, the programs are of a popular type and at popular prices. The solo artists are Dino Borgioli, tenor, now touring Australia, and outstanding Australian musicians. They have arranged appearances also in other cities.

The first of the series, at Town Hall, Sydney, drew a capacity house. Borgioli sang with tonal beauty a group of operatic arias. Those from Boheme and Rigoletto (La Donna e mobile) brought tremendous applause and had to be repeated. The orchestral items were Nicolai's Merry Wives of Windsor overture; Grainger's Molly on the Shore; Strauss' Pizzicato Polka; Tschaikowsky's 1812; Walton's Façade; and Dvorak's *largo* from the New World Symphony.

OTHER MUSIC ON THE AIR

Programs arranged by the Australian Broadcasting Commission for 1938 will feature Lauri Kennedy, cellist, and Dorothy Kennedy, pianist; Borgioli, tenor; Alexander Kipnis, basso; Georg Szell, Hungarian conductor; Dr. Malcolm Sargent; Sigurd Rascher; and Richard Tauber. The period extends to August.

The season opened with a recital by Lauri and Dorothy Kennedy at Assembly Hall. Both being Australian born, interest was keen. Their program included Bach's sonata in F; Boccherini's concerto; Sammartini's sonata and Brahms' sonata in E. Their interpretative ability, keen insight and vitality in playing won warm response.

Borgioli's appearance with the Sydney Symphony Orchestra attracted a capacity house. On the concert platform he is a vocalist of charm, impressing with his *bel canto*, technic and refinement as an interpreter. His associate artist and accompanist is Marshall Summer, an accomplished musician.

ELIJAH AS DRAMA

In conjunction with the Anniversary Celebrations Committee, the Royal Philharmonic Society gave a dramatic production of Mendelssohn's Elijah in costume with a fine setting. Howard Carr conducted the orchestra and choir with authority, and the crowded audiences responded with hearty applause and recalls. Raymond Beatty as Elijah was an imposing figure and his contribution was impressive, especially in It Is Enough, which he sang with feeling. Other leading vocalists were Godfrey Stirling as Obadiah; Isolde Hill and Heather Kinnaird. Humphrey Bishop was the producer. Guenda Bainton, with credit, designed the decorations and costumes.

The Royal Sydney Apollo Club celebrated the anniversary by giving a musical presentation of Captain Cook. The music was composed by the conductor, James Delaney, and Arnold Mote, Mus. Bac. Oxon. The libretto was by P. C. Quinn. The orchestra was assisted by members of the Royal Victoria Liedertafel, Melbourne. The living tableaux added greatly to the effect. At both evening and afternoon sessions audiences filled the hall.

Our Australian Band Competition was held at the Show Ground. Sixty bands from all the States competed. The amount of £1,500 and many valuable prizes were donated. Thousands attended and the standard was excellent.

FLAGSTAD AND TIBBETT IN COMING VISITS

This year's musical activities will be enriched by the visit of Kirsten Flagstad, who arrives in Sydney in April and Lawrence Tibbett in July. Under the management of Messrs. J. & N. Tait, these artists will appear in the principal cities. Mme. Flagstad will bring as her pianist Edwin McArthur.

Arved Kurtz, violinist, of Adelaide, South Australia, has sailed for Los Angeles, where he intends to live. He was on the teaching staff of the Adelaide Conservatorium, and also leader of the string quartet. ELIZABETH PLUMMER

HARRIET GRICUS

COLORATURA SOPRANO

Scores TRIUMPH as Gilda in Rigoletto at the Auditorium Theatre,

Chicago, March 13th, 1938

Harriet Gricus, besides an attractive personality, has an aplomb which carried her safely through most of the purely technical dangers of her difficult first scene. *The agility of her voice is remarkable,* its quality and color variety fair. — Edward Barry, Chicago Tribune, March 14, 1938.

Harriet Gricus, for the sake of whose debut "Rigoletto" may very likely have been mounted at the Auditorium Sunday night, was met by a huge and enthusiastic audience whom everything she did delighted. Miss Gricus *has a voice* of unusual beauty. — Eugene Stinson, Chicago Daily News, March 14, 1938.

Miss Gricus, young and pretty, seemed not one whit abashed by the ordeal of so important an assignment, and went through with it like a full-fledged professional. The youthful aspirant to fame is *blessed with a voice,* voluminous and rich in the upper range. . . . An entirely propitious first appearance that promises well for her future.—Herman Devries, Chicago American, March 14, 1938.

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St. Louis Players In Birmingham

Golschmann in Popular List—Germani Plays Hammond Organ—Local Chamber Music Society Appears

BIRMINGHAM, ALA.—The Birmingham Music Club presented the St. Louis Symphony Orchestra at Phillips Auditorium as the fourth artist concert for this season. The capacity audience thrilled to the splendid performance of this orchestra and the masterful conducting of Vladimir Golschmann, who is a favorite in Birmingham. The principal feature of the excellent program was the Tschaikowsky symphony (No. 6) in B minor. Golschmann's reading of the "Pathetique" was inspirational. The entire program was conducted with vigor and erudition. Other numbers were the overture to The Magic Flute (Mozart); Strauss's tone poem, Don Juan; the Polovetsian Dances from Prince Igor (Borodin), and several encores. Numerous recalls only drew bows.

The Birmingham Music Club offered Fernando Germani, organist, in concert on the Hammond Organ in Phillips Auditorium. The artist demonstrated the capacity of his instrument with virtuoso playing, pleasing a large audience with a Vivaldi concerto, Handel's largo, Bach's toccata and fugue in D minor, toccata from Widor's fifth symphony, and many lighter but charming numbers.

The Birmingham Chamber Music Society, under the direction of Ottokar Cadek, was presented in a matinee musicale by the Birmingham Music Club. The program included a trio in E flat major (Schubert), string quintet in G minor (Mozart), and quintet in F minor (Franck). Those playing were Alfred Urbach, Barbara Bell, Carolyn F. Green, Elizabeth Selman, Dudley Bell, Edith Pearson, John Applin, Pauline Zinzer, George Gaugel, Helen Cullens, Sara Cadek, Mary Ray Palmer, and Roy McAllister.

Ottokar Cadek, concertmaster of the Birmingham Civic Symphony Orchestra, was presented in violin concert in Memphis, Tenn. Sara Tilman, pupil of Guy Allen of the Birmingham College of Music, played her graduating recital before a large audience at the college. The Apollo Boys Choir gave its final Birmingham recital before a large and appreciative audience at the Tutwiler Hotel. The boys are now on tour in the far South, with Director Coleman Cooper accompanying them. A. G.

FESTIVAL BARITONE

MARK LOVE,

bass-baritone of the Chicago City Opera, sang with the Apollo Club of Chicago on April 11 in Bach's Passion According to St. Matthew; appears with the Swedish Choral Club (Chicago) on April 27 in the Te Deums by Bruckner and Kodaly, and The Ordering of Moses by R. Nathaniel Dett; and is heard at the North Shore Festival in Evanston, Ill., on May 17 in Honegger's King David. Besides his recital and concert engagements, Mr. Love broadcasts every week over the Mutual Broadcasting System. (Photo by Bloom, Chicago.)

Aida Sung in Newark Under Spada

NEWARK, N. J.—A large audience at the Mosque Theatre gave enthusiastic approval to the performance of Aida presented, under the direction of William Spada, by the Federal Music Project of the WPA. It was the fourth in the series of productions by the Essex County Opera Company (Ralph Errolle, director). Mr. Spada conducted with sweep and authority. Mr. Errolle was a striking Rhadames and the other roles were sung admirably. Others in the cast were Elda Ercole, Georgeanna Bourdon, Robert Kelso, Philip Whitfield, Andrew May, Pasquale Armeno and Hermina Browne. The company previously presented Rigoletto and plans to offer Cavalleria Rusticana and Pagliacci under Mr. Spada's direction. N. T.

Reuter Plays in St. Louis

When Rudolph Reuter played in recital recently under the auspices of Webster College, it was the pianist's fifth appearance in St. Louis. On his eastern tour for next season one of the important concerts will be for the Capitol University Course at Columbus, O. He makes another tour to the West in November, 1938, and plays again in Chicago in January, 1939.

Summer School at L. S. U.

A summer school of music is to be inaugurated this year at Leland Stanford University, in California, the session extending from June 28 to August 22. Warren D. Allen is chairman of the division.

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Gürzenich Concerts Under Papst Feature Berlioz—Polish and Spanish Dancers Applauded

COLOGNE.—The Opera has regaled its customers with a restoration of Smetana's The Bartered Bride, with an excellent cast of Else Veith, Philipp Rasp, August Griebel and Werner Alsen. Another restaging was Weber's Oberon, capably conducted by Max Schulte, staged by Alfred Rosenberg, and sung by Olga Tschörner, Willy Lückert, with choreography by Inge Herting.

The Opera Studio of the High School for Music often gives unusual works at its frequent performances. Recent operas were a charming pair: Secret of Susanne, by Wolf-Ferrari, and The Intelligent Knapsack, by Wendlands. Both opuses revealed intelligent and budding interpreters, ably helped along by Rudolf Schneider, conductor.

WITH THE ORCHESTRAS

Orchestral fare has been rich and varied. The ninth Gürzenich concert, Eugen Papst conducting, presented Anrath and Franz Fassbender in Brahms' double concerto for violin and cello. Other numbers were Wolf-Ferrari's Divertimento and Berlioz' Fantastic Symphony. Eugen Papst and the Cologne Chamber Orchestra, under the auspices of the Westdeutsche Konzertdirektion, played an interesting list of Handel, Bach and Mozart, with vocal soloist Carl Erb.

DANCES AND RECITALS

Two dance events were enthusiastically acclaimed. The Polish Ballet, under the direction of Bronislava Nijinska, presented their repertoire at the Opera, winning success for the youthful and dynamic qualities of their performances. Manuel del Rio's Spanish dance program, in which she was assisted by Alfonso, pianist, and Roco, guitarist, was a charming evocation of Iberia, delighting the crowded house.

Recitals which deserve special mention were those by Friedel Frenz and Susi Mayweg, duo-pianists, in works by Bresgen, Reber, Beethoven and Weismann; the Mixed Chorus from the Berlin High School, in old masters; instrumental works played by Paul Stolz, flutist, and Michael Schneider, cembolo; Karlrobert Kreiten, Düsseldorf pianist, in a classical list; and Conchita Riveira, soprano of impeccable technic and good style. The Calvet String Quartet won admiration for musicianly readings of Mozart, Schumann and Debussy. Another French artist who won popular success was Lucienne Boyer, *chansonnière*, heard in charming songs and Parlez-moi d'Amour.

ADOLF SPIES.

Wagner Spring Feature In Stockholm

Resident Artists in Leading Roles—Fritz Busch and Ernest Ansermet Shine on Concert Podium

STOCKHOLM.—Springtime is Wagner time at the Stockholm Opera. The Ring was conducted this year by Nils Grevillius, who gave persuasive readings. Outstanding interpretations were by Set Svanholm (Siegmund), Joel Berglund (Wotan), Britta Hertzberg (Sieglinde), Britta Ewert (Fricka) and Leon Björker (Hunding). New and majestic scenery was by Harald André. In Tannhäuser, also newly staged, Svanholm carried off the honors in the title role. For Tristan and Isolde, opera-goers heard Einar Beyron and Britta Hertzberg in the title parts, and a vocally or histrionically superior performance would be difficult to duplicate.

ROSENKAVALIER POPULAR

The Opera also presented a good performance of Strauss' Der Rosenkavalier. Given here without success about ten years ago, the work is now enjoying popularity, especially under the capable baton of Grevillius. Inez Köhler (Princess) and Elsa Ekendahl (Octavian) sang with lilting charm.

BUSCH LEADS CONCERT SERIES

The Concert Society recently presented Fritz Busch in a series of programs comprising classical and modern Swedish works, assisted by numerous soloists. In Beethoven's ninth symphony, given a rather hurried reading, Ruth Althen, Iwa Aulin-Voghera, Set Svanholm and Holger Byrding were vocalists. In a concert version of the second act of Tristan and Isolde, Busch had the assistance of Martin Ohman and Betty van den Bosch. At another seance, Blanche Honegger was hailed for her interpretation of Beethoven's violin concerto. The program also included Prokofieff's Jewish Overture and Reger's Hiller Variations. Sigurd Rascher was soloist in Ibert's Concertino for saxophone and orchestra.

ANSERMET IS GUEST

Guest conductor Ernest Ansermet won success for his reading of Honegger's King David. In addition to Beethoven's Eroica and Franck's D minor symphonies, Ansermet gave the first hearing of Gunnar de Frumerie's violin concerto, a work of melodic and harmonic depth and finesse.

Simon Pergament-Parmet was admired for his musicianly interpretations of Sibelius' sixth and Tschaikowsky's Pathetique symphonies. Ernst Törnquist was soloist in the Vivaldi-Kreisler concerto in C major. BENGT PLEIJEL

Maganini Concludes Greenwich Children's Concerts

GREENWICH, CONN.—Before an audience of 1,000 Quinto Maganini concluded his series of three Saturday morning programs for children under the auspices of the Greenwich Unit of the New York Junior League. The response has been so great that plans are being made for a winter season.

A feature of the concert was an interlude for three pianos and orchestra from Kern's The Cat and the Fiddle with Ray H. Harrington, director of the Greenwich High School Orchestra and band, Bernard Hirons, head of the music department at Edgewood School, and Dale Bartholomew, head of the piano department at Greenwich Country Day School, as soloists. The last number on the program, it had to be repeated.

Mr. Maganini again delighted his youthful audience by his comments and offered a list embracing works of Wagner, Haydn, Mozart, Schubert, Thomas, Stephen Foster, William Billings, Mary Howe and his arrangement of a Gottschalk number. R. J.

Edwin Hughes Heard in Lectures and Recitals

Edwin Hughes had Alton Jones at the second piano for Bach's two-piano concerto in C major at the annual Bach Evening of the MacDowell Club, New York. The club orchestra was directed by Karl Kraeuter. Mr. Hughes subsequently gave the fourth in his series of lectures on the development of modern piano technic at the Washington College of Music and then conducted a repertoire class for the New York Dunning Teachers Association. On April 19 he is to be a judge in the North Carolina State Piano Contest at Greensboro, N. C. and the following day judges a similar state-wide contest at Winthrop College in South Carolina. With Jewell Bethany Hughes, he gives a two-piano recital on April 21 at the annual convention of the State Federation of Music Clubs, Binghamton, N. Y. and on April 28, 29 and 30 conducts a piano forum and master classes at the annual conference of the Nebraska State Music Teachers Association, Lincoln, Neb.

Britain Compositions Performed

A program devoted to compositions of Radie Britain was offered by the Philharmonic Club of Amarillo, Tex., recently. Mrs. J. D. Cole, president of the club presented the assisting artists: The Philharmonics, Gladys Glenn, Mrs. Foster, Grace Hamilton, Mrs. E. S. Burnett, Paul Ellis, Inga Borgstrom, Bechie Arnold, Lucile Ballard, Mrs. Grey Carlonder and Margret Harris.

Gertrude Peppercorn Making Lecture-Recital Tour Here

In her lecture-recitals in the United States this season, Gertrude Peppercorn, British pianist, and disciple of Tobias Matthay, is to introduce the Françaix concerto. She has been active in concert

GERTRUDE PEPPERCORN

work in the British Isles and is a Fellow of the Royal Academy of Music. Recently she was a judge at the Academy in the competition for the Nicolls prize. Mme. Peppercorn specializes in Beethoven and is an exponent of Matthay. She plans to present three of the latter's compositions during her recital series. For many seasons she has given lecture-intimes at her London studio. Her father was an eminent artist and her husband was Stacy Aumonier, novelist.

Liszt's piano in Wagner's Haus Wahnfried at Bayreuth

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Leipzig presents Wagner's entire repertoire during the 125th anniversary of his birth. Famous Bayreuth offers Tristan, Parsifal and The Ring. At Munich, the new opera, Friedenstag, conducted by its composer, Richard Strauss, serves as prelude to the works of Wagner and Mozart. Heidelberg claims attention with its Haydn-Schumann fete and the Reich Festival Plays. At Dresden—the Philharmonic Serenades in the "Zwinger"; at Berlin —the Art Weeks and the State Symphony Orchestra; and in a score of other cities—artistically rendered performances, charming festivals, open air dramas and operas.

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CHAUTAUQUA, N. Y. JULY 11 — AUGUST 20

Blythe Taylor Burns Soloist with Orpheus Club

LOS ANGELES.—The Orpheus Club (Hugo Kirchhofer, musical director) assisted by Blythe Taylor Burns, dramatic soprano, gave its second concert of the season on March 7 at the Wilshire Ebell Theater. The program brought to a hearing music of fine catholicity and taste, sung in the highly sensitive style of this organization. The program included works of Carl Hahn, Richard Kountz, Paul Bliss, James A. Bland, Franz C. Bornschein, Campbell-Tipton, Stanley R. Avery, Alison Travers, Gounod, and the Schubert-Liszt The Omnipotence.

The refinement of style of this men's ensemble is familiar to those who have heard the group in their own concerts in the past year. The tenor section is to be complimented for being on pitch. Mr. Kirchhofer has attained his ideal of a singing unit of finesse, expressiveness and tonal purity, and has also upheld program standards in a way to set a wholesome example for other men's choruses.

Miss Burns offered three airs in her first group, Cimara's Canto de primavera; Charpentier's Depuis le jour; and Sadero's In Mezo al Mar. Her second group consisted of three American songs: Lop Li, the Rickshaw Man, by Kathleen Lockhart Manning; When I Have Sung My Songs, by Charles; and White Horses of the Sea, by Elinor Remick Warren. Generous applause was garnered. William Cowles was a meritorious accompanist for Miss Burns, and Inez Jacobson supplied expertly turned accompaniments for the chorus. C. D. K.

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Los Angeles Orchestra In New Milhaud Score

Monteux Leads American Premiere of Suite Provençale—Cassado and Buhlig in Solos—Elman Gives Recital—Nina Koshetz' Jubilee Observed

LOS ANGELES.—Gaspar Cassado's appearance as soloist with the Philharmonic Orchestra under Otto Klemperer, in the Auditorium on March 17, attracted most of the cellists in the vicinity. He was warmly received for his interpretation of the Haydn concerto in D major (op. 101), which he gave with a penetrating tone and a high degree of technical facility. Klemperer introduced for the first time in America Milhaud's Suite Provençale, a set of pleasant and fairly interesting arrangements of folksongs from Provence. They were competently orchestrated with modernity of tone coloring. The concert culminated in the Franck symphony, which is inevitably one of Klemperer's most impressive offerings.

BUHLIG IN TWO BRAHMS CONCERTOS

Achieving the difficult feat of playing the two Brahms piano concertos on the same program, Richard Buhlig was rewarded with an ovation after each, when be appeared as soloist with the Philharmonic Orchestra in the Auditorium on March 26. He was content to rest upon the sound basis of artistry, making no concessions to the spectacular. Klemperer maintained the texture of the concertos with masterful baton, and made much of the ever delightful Variations on a theme by Haydn.

For the second time within one month a soloist billed with the Philharmonic Orchestra was unable to appear, when Charles Kullmann, tenor, was stricken with laryngitis just before his appearance in the Auditorium on March 31. Conductor Klemperer hastily substituted the Brahms variations on a theme by Haydn and Wagner's Ride of the Valkyries. The major item of the evening was the second symphony of Sibelius, and Klemperer's plenteous reading of it brought him abundant applause. The program began with the overture to Weber's Oberon. Ravel's suite, Le Tombeau de Couperin, was presented with enjoyable clarity.

ELMAN RECITAL

Mischa Elman, playing on the Behymer Series in the Philharmonic Auditorium March 22, manifestly pleased a large audience with a recital of tried and true concert favorites. He played these in typical virtuoso manner and grandiose style. The support of Vladimir Padwa at the piano became invaluable cooperation in the first half of the program, which was devoted to two sonatas. The Handel Sonata in D major was given with broad line and great vigor. The highlight of the program was a magnificent reading of the Beethoven Kreutzer Sonata.

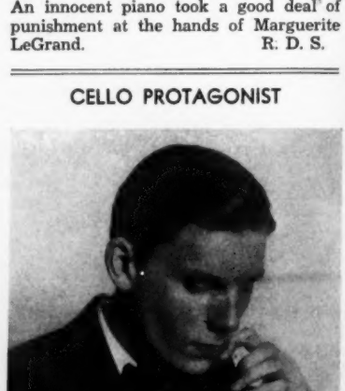
KOSHETZ IN JUBILEE CONCERT

Nina Koshetz presented her "silver jubilee" concert, in celebration of twenty-five years on the opera and concert stage, to the accompaniment of the Federal Symphony Orchestra, led by Vladimir Bakaleinikoff, in the Belasco Theater on March 19. A packed house warmly approved the singer's artistic intrepretations, and equally acclaimed the admirable conducting of Bakaleinikoff, who showed masterful control of the orchestra and abundant finesse, both in the accompaniments and in his solo offerings.

COMPOSERS' FORUM DOES NATIVE WORKS

Five new works by resident composers were given their first hearing at the Composers' Forum Concert in the Belasco Theater March 29. The Federal Symphony Orchestra under the baton of Gastone Usigli, made a highly creditable showing. The most important number was Ghost Town Cemetery, by Lionel Heudebert, which was orchestrated with competence, and contained much melodic breadth. A vivacious Dance-Scherzo by Arthur Carr was highly attractive. It had a gay lilt, delivered with much instrumental color and considerable pungency. Voice of the Canyon, by Louis Hintze, was harmonically conventional, but displayed an engaging facility in writing. A tone poem, Ecstasy, by George Lessner, was a series of episodes which continually promised but never quite attained melodic development. In conclusion was a highly pretentious but thoroughly banal Concerto Militaire for piano and orchestra by Pierre Lamure. An innocent piano took a good deal of punishment at the hands of Marguerite LeGrand. R. D. S.

CELLO PROTAGONIST



ROBERT ALLEN,
cellist, appeared in a Los Angeles recital on February 14 at the Belasco Theatre with Emil Dannenberg, Jr., pianist.

Los Angeles Ellis Club Presents Alice Mock as Soloist

LOS ANGELES.—Before a large and demonstrative audience, the Ellis Club of Los Angeles, appeared in a diversified program on March 10 at the Philharmonic Auditorium. Under the baton of its new conductor, Roland Paul, the club as a unit deserves much credit for the performance of its offerings, especially its adherence to rhythm and regard for

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pitch. Mr. Paul led his ensemble with authority and blended the voices skilfully with gratifying results.

Alice Mock, soprano of the Chicago City Opera, was soloist in a group including the waltz song from Gounod's Romeo and Juliet. In this Miss Mock revealed clarity and richness of tone, coupled with artistic musicianship. Roderick Krohn, youthful violinist, offered two violin numbers which lent variety to the evening. Mrs. M. Henion Robinson, accompanied the club and Miss Mock with her customary skill. C. D. K.

Rambling Around

Nina Koshetz, singer and teacher of Los Angeles, is devoting the greater part of her time to teaching. Among artist pupils are Marlene Dietrich, Claudette Colbert, Elissa Landi, Ida Lupino, Marion Talley, Fay Simon, Marina Schubert, Marie Merova, Fay Wray, Arna Finston, Nalia Raab, Rose Disdaeli, Philipp Reed, Sharron Lynn, Della Lind, Marie Fletcher, Bernice Renner, Beula Shipman, Charlotte Kanni, Natalie Nass, Margo Lederer, Consuela Mendizabal, Tom Skinner, Lucille Young, Dorothy Harpster, Marina Mick, Barbara Borchard, Sue Marie Pfanstiel, Countess Niki Landi, Germaine Aussey, Margaret Elsner, Shirley Logan, Phoebe Logan, Sue Bader, Marjorie Lord, Wendy Barrie, Sandra Koulaeva, Nancy Lee McMillan and Isabel Smith.

* * *

The Hollywood Apollo Club (Malcolm McMillan, musical director) announces its inaugural concert for May 4, at the Wilshire-Ebel Theatre. Olive Arnold, soprano, is the soloist.

* * *

Marion Kerby, interpreter of Negro Spirituals and Kentucky mountain songs, has returned from the Pacific Northwest where she fulfilled engagements. Miss Kerby is under the management of L. E. Behymer and Wynn Rocamora for the Pacific Coast.

* * *

Florence Lee Holtzman and Alta Turk, voice teachers of Hollywood, have joined the faculty of the Ken-Mar School of Music. A mixed chorus has been organized under the direction of Miss Turk. Vernon Leftwich, composer and conductor, has also joined the faculty and will conduct a Junior Orchestra.

* * *

Ruth Miller Chamlee, soprano and vocal teacher of Hollywood, gives a recital on May 18 at the Los Angeles Biltmore Hotel. Lester Hodges will be at the piano. Mme. Chamlee offered a pupils' recital at her studio on March 27.

* * *

The Sutro-Seyler Studio of Los Angeles presented Wally Stewart, twelve-year-old violinist, pupil of Purcell Mayer, in a recital on April 11. The assisting artist was Miriam Weinstein, pianist. Ethelyn Ziegler was accompanist.

* * *

Edith Knox, concert pianist and teacher, gave a pupils' recital on April 8 at her Los Angeles studio. Appearing on the program were Gene Whitlock, Franklin Benton, Philip Porter, Jeanne McCarter, Marie Grego, Mrs. Adams, Louise Williams, Mary Phillips, Lillian Ulrich, Peggy Knox, Janice Birnbaum, Betty Jane King, Don Ralke, Jack Hardy, Doris Ryan, David Vasquez, Mitzi Chait and Mary Putnam.

* * *

Grace Bush, composer and lecturer, presented her lecture recital, Humor and Philosophy in Music, on April 1 at the Cumnock School of Expression in Los Angeles. On April 3 she gave a group of original compositions, under the leadership of Mrs. George Gilmore, for the Los Angeles Evening Salon, and April 5 an entire program of her compositions was given at the Philanthropy and Civics Club, assisted by Grace Coffman Brewer, soprano, Blanch Phillips, contralto, John Fred Knox, tenor, and Allan Hubbard, baritone. On April 13 Mme. Bush lectured on the relationship of music and poetry for the Schubert Wa Wan Club, and April 15 gave her lecture, Humor and Philosophy in Music, for the Woman's Art Study Club.

* * *

The Beethoven Society of California (Dr. Fedor Kolin, president) offered a program on March 31 at Dr. Kolin's new studio. Artists participating were Yoli Kriston, Hungarian lyric soprano; Arnold Tolley, baritone; Karol Kaye, violinist; and Anna Winitsky, pianist. Dr. Kolin gave a recital on March 17 at the Poets' Conference at Sierre Madre, and appeared on March 3 at the Writers' Round Table at the Hollywood Knickerbocker Hotel.

* * *

Richard Tetley-Kardos, pianist of Hollywood, has returned from an extensive tour with Wilbur Evans, baritone. In addition to accompanying for Mr. Evans, he appeared as soloist on all programs. C. D. K.

GOLDEN GATE SOLOIST

EDITH KNOX,
pianist of Los Angeles, played the De Falla harpsichord concerto at a concert in San Francisco. Her artist pupil, David Vasquez, Spanish pianist, was soloist with the Pasadena Junior College Orchestra, and also recently inaugurated the young artist's series at the Chapman Park Hotel, Los Angeles.

Georgia Graves Sings at Lindsborg Festival

Georgia Graves, contralto, made her third appearance as soloist at Lindsborg, Kans., Festivals when she participated in the one hundred sixty-fifth performance of Handel's Messiah on Palm Sunday there. It was the opening of the fifty-seventh Messiah Festival. Miss Graves was also to participate in performances of the oratorio on Good Friday and Easter Sunday. She is now touring the Middle West with recitals scheduled in Palisade, Neb., at Luther College, Wahoo, Neb., and at MacPherson, Kans.

Polish Dancers Score In Hamburg

Backhaus Plays Chopin Program—Mengelberg Leads Berlin Orchestra

HAMBURG.—Audiences at the State Opera have been enjoying the visit of the Polish Ballet under the direction of Bronislava Nijinska. The troupe, with its own orchestra, under Michael Kondracki, scenery, costumes, and other accessories, presented a delightful series of ballets in which the youth and charm of the dancers, the originality of the choreography, and the striking costumes were admired. Outstanding works were A Legend of Warsaw, Chopin's piano concerto in E minor (Seweryn Turel, soloist, with Olga Slawska, Nina Inskiewicz and Kilinski, principals) and Song of the Earth, music by Roman Palester.

In addition to his Chopin recital, Wilhelm Backhaus was soloist with the Philharmonic Orchestra, under Jochum, playing Beethoven's concerto in C minor. On both occasions Backhaus was given ovations.

AMERICAN HARPSICHORDIST

Ralph Kirkpatrick, American harpsichordist, made a deep impression on his numerous audience. The young artist was at his best in Bach, which he presented with unusual erudition and charm.

A visit of the Berlin Philharmonic Orchestra under Willem Mengelberg, was a rare joy, and Hamburgians admired anew this remarkable instrument and Mengelberg's profound art.

EDITH WEISS-MANN

Fritz Mahler Conducts in New York and Philadelphia

Fritz Mahler led the Greenwich Orchestra over WNYC on March 31 and April 1. April 8 he inaugurated a series of Four Friday evening concerts over WOR with the Bamberger Little Symphony. April 10 Mr. Mahler conducted the Federal Orchestra of New York in an all-Wagner program with Margaret Halstead as soloist. April 11 Mr. Mahler directed a gala concert of the Philadelphia Civic Orchestra, sharing the program with Eugene Ormandy. April 17, he will conduct the Federal Orchestra of New York in an all-Brahms program with Selma Kramer as piano soloist in the Brahms concerto (No. 2) in B flat major.

New Opera Succeeds

LUGO (ITALY).—A successful first performance has been given here of Tzigani, opera by Marino Cremesini, libretto by Giuseppe Seganti. M. Cremesini, who is professor at the Florence Conservatoire, won the recent competition for the Sagra Umbra. D. N. L.

Lillian

STEUBER

Pianist

"Lillian Steuber great in Beethoven Cycle under Otto Klemperer."
—*Carl Bronson in Los Angeles Herald & Express.*

"The third Beethoven concerto was splendidly delivered by Miss Steuber. . . . Its conclusion called forth a storm of applause."
—*Richard Drake Saunders in Hollywood Citizen-News, and in Musical Courier.*

"Miss Steuber played the Chopin E Minor Concerto with romantic, ethereal loveliness . . . temperament of a poetess."
—*Isabel Morse Jones in Los Angeles Times.*

"Miss Steuber played a well nigh perfect performance of the Bach D Major Concerto."
—*Hal Garrott in Monterey Peninsula Herald.*

"As a pianist and personality Miss Steuber was a tremendous success—an electric performance of Liszt's E Flat Concerto."
—*Constance Herreshoff in San Diego Sun.*

"Miss Steuber caught the essential spirit of the composer as few young artists do."
—*Moses Smith in Boston American.*

"Miss Steuber's performance was that of a great pianist in the most extensive meaning of the term."
—*Manuel Barajas in Mexico City El National.*

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"Jacques Gershkovitch conducted the Portland Junior Symphony Orchestra through a list of feature works at the public auditorium last night which was more than agreeable to the large number of people assembled there. Not only were there compositions new to local concert programs, there were familiar things done with an unfamiliar dash, plus the always engaging sight of a soloist." — *Hilmar Grondahl, in The Oregonian, Portland, Feb. 20.* 1938.

"The Portland Junior Symphony Orchestra provided enjoyable entertainment for a large audience Saturday evening at the Auditorium in its second concert of the season. No symphony was played, but a program of varied and interesting musical fare under the baton of Jacques Gershkovitch, conductor, proved popular with music patrons. After listening to the opening number, the overture to 'The Barber of Seville,' one was struck particularly by Mr. Gershkovitch's skill in bringing out all the essential melodies and by his inspiring the orchestra members with a feeling for the brilliance and the theatrical style of Rossini's music. Dukas' much played 'The Sorcerer's Apprentice' seemed to acquire new vitality and interest as rendered by the Junior Symphony. Mr. Gershkovitch took the work at an unusually fast tempo, which proved effective in certain parts and kept his listeners almost literally on the edge of their chairs from the first note to the last. In the excerpt from 'Prince Igor,' the orchestra achieved and sustained successfully the exotic quality of Borodine's music."—*Susie Aubrey Smith in Oregon Sunday Journal, Feb.* 20, 1938.

Radio Highlights
Dialed by H. A. S.

Two young American artists are anxiously awaiting the beginning of the new Metropolitan Opera season, for they have the pledge of General Manager **Edward Johnson** that they are to make their debuts in the next regular season. The two, **John Carter**, Brooklyn, N. Y., tenor, and **Leonard Warren**, New York baritone, were selected from some seven hundred singers as winners in this year's Metropolitan Opera Auditions of the Air. Both singers were heard in solos and a duet at the final session over NBC on March 27.

Felix Knight, tenor, who was also a finalist, was guest of **H. Leopold Spitalny** with the NBC Concert Orchestra on April 3, singing two groups including an aria from Romeo and Juliet. **Glenn Darwin**, young Metropolitan baritone, appeared with this orchestra on the same day but a few hours earlier. Another **Johnsonian** baritone, **Daniel Harris**, was soloist with **Alexander Smallens'** orchestra on the Rising Musical Star program over NBC that eventful day, singing a Carmen air.

Although the opera company is off the air—except for a performance of Tristan tomorrow afternoon (April 16)—its members continue to crowd the airways. The Tristan cast, parenthetically, will be familiar and again headed by **Flagstad** and **Melchior** with **List**, **Branzell** and **Huehn** in support and Maestro **Bodanzky** conducting.

Grace Moore was soloist with the **Kostelanetz** band over CBS and with **Deems Taylor** vocally annotating. For the vivacious prima donna it was in the nature of an inaugural of a new series. **Lawrence Tibbett** at almost the same time concluded his radio activities to depart for Australia and a concert tour. The ubiquitous **Deems** continues as commentator with the Philharmonic, which had **Gregor Piatigorsky** as soloist on March 27 when Composer **Taylor's** new arrangement of music from Peter Ibbetson was etherized.

Tenor **Martini**, of Thirty-ninth Street, was soloist with the Sunday Evening Hour on March 27, the authoritative Sir **Ernest MacMillan** continuing as guest conductor.

Tenor **Melchior** was a guest of the Saturday Night Hit Parade program, since our last report; Tenor **Crooks** again appeared with the Firestone Symphony Orchestra, (**Alfred Wallenstein** conductor); Soprano **Flagstad** sang with **Frank Black's** Magic Key ensemble, dividing honors with her mother and sister. Mezzo-soprano **Swarthout** was guest of **Eddie Cantor** at his inaugural of a new series.

Erno Rapee, in response to listeners, repeated his beloved Sibelius on April 3, playing the Finnish composer's second symphony with **Jan Peerce** as soloist. **Raymonde Delaunois**, erstwhile Metropolitan soprano, and **Carlos Salzedo** and **Lucile Lawrence**, harpists, were soloists with the **Rapee** Music Hall Orchestra in an all-Spanish list. Palm Sunday was observed by this ensemble with a special program at which **Webster Aitken**, pianist, was listed as soloist.

An attractive program, of folksongs, giving her opportunity to reveal her linguistic as well as vocal ability, was offered on April 4 over WQXR by **Lisl Sandor**, coloratura soprano, with **Arpad Sandor** at the piano. An arrangement by **Estelle Liebling** of a Polish air, Mother Dear, was a highlight.

Other attractive offerings were by **Josef Hofmann**, as guest of **Eugene Ormandy's** Philadelphia Orchestra. . . . **Eugene List**, young pianist, with the same ensemble. . . **Guy Fraser Harrison's** excerpts from Hänsel and Gretel with the Rochester Civic Orchestra. . . . The **Barrere-Salzedo-Britt** ensemble with **Ormandy**. . . . **Dr. Howard Hanson's** Eastman School Symphony Orchestra and programs by students of that school. . . . **Rudolph Ganz** and **Mischa Levitzki**, pianists, in gibes as well as artistic delineations with the inimitable **Bing Crosby**. . . . **Vladimir Golschmann's** programs with the St. Louis Symphony Orchestra. . . . **Levitzki** playing with **John Barbirolli** and the Philharmonic Orchestra. . . . **Dr. Charles Courboin's** recital over WOR. . . . **Fritz Reiner** and the Curtis Symphony Orchestra with **Frederick Vogelgesang**, violinist, **Lynne Wainwright**, harpist, and **Selma Amansky**, soprano, soloists on two programs. . . . **Arnold Eidus**, violinist, in the finals of that $1,000 contest and, last but by far not the least, the excellent festival of romantic music started and to continue this month over WQXR.

One needs to carry a pocket radio to keep abreast.

Felix Wolfes to Make Home in America

His tours of the United States as accompanist for Marjorie Lawrence, Metropolitan Opera soprano, have so impressed Felix Wolfes that he plans to settle permanently in this country. Born in Hanover, Germany, the son of a merchant and his American wife, Mr. Wolfes

FELIX WOLFES

studied with Max Reger and Hans Pfitzner and became conductor at the Municipal Theatres in Cologne, Frankfort and Breslau and then musical director of the opera in Essen and later in Dortmund. In addition, he conducted concerts, accompanied singers, gave chamber music recitals and prepared vocal scores. Later he went to Paris and then became conductor of the Monte Carlo Opera. Pfitzner commissioned him to make the piano score of his Palestrina and other works, while Richard Strauss gave him the task of preparing the piano-vocal scores of Arabella and Die Schweigsame Frau. At Monte Carlo he conducted the world premiere of the Honegger-Ibert opera, L'Aiglon. It was in Paris that he met Miss Lawrence and coached her for her Metropolitan Opera roles.

Perth Amboy, N. J., Friends of Music Close Series

PERTH AMBOY, N. J.—Webster Aitken, pianist, offered Bach, Weber, Schubert and Ravel works at the closing concert of the first season of the Friends of Music of Perth Amboy. Other artists heard during the year were Harold Triggs and Vera Brodsky, duo-pianists, and a chamber music recital by the Perole String Quartet. A series of six lectures on the symphony was given by Bernard H. Haggin. Plans are under way for next season, it was announced by Gertrude Wedeen, president. J. M.

Lewis Richards Soloist with Michigan State College Orchestra

Lewis Richards, harpsichordist, head of the music department at Michigan State College, was soloist with the college orchestra (Hans Lange, conductor), at its concert in East Lansing, Mich. He played Borghi's concerto for clavecin and orchestra. Mr. Lange, who is associate conductor of the Chicago Symphony Orchestra, also directed Bach's second Brandenburg Concerto, Richard Strauss' serenade for wind instruments and Haydn's "Maria Theresa" Symphony.

SINGS BACH AIRS

MINNIE JUST KELLER,
director of music at Emmanuel Lutheran Church, Pottstown, Pa., recently presented a Bach list at the Henry F. Seibert recital. In addition to her church and choral activities, she is heard in radio broadcasts. Her studio is in Reading, Pa.

Martini in Joplin Program

JOPLIN, MO.—Nino Martini appeared in Memorial Hall at the final concert of the All-Star Concert Series sponsored by Mrs. Jay L. Wilder. His program included songs in Italian, French and English, all of which were highly enjoyed by the audience. His vital personality attracted sympathetic listening; his dominating voice and mechanical perfection combined were enough to bring an unusually responsive depth of kindred feeling from his hearers. Many encores were demanded during and after the concert.

Miguel Sandoval blended his accompaniment to Martini's songs in a manner to make a musical whole. His group of four solo numbers was followed by two encores, all carried out brilliantly. H. D. R.

Lucy Monroe on Tour

Following a week's engagement at the Earle Theatre in Philadelphia, Lucy Monroe, American soprano, started on another tour which concludes on April 23 and 25 when she appears with Giovanni Martinelli, Metropolitan Opera tenor, at the Municipal Auditorium in St. Louis. During the present season her appearances included programs with the Philadelphia Orchestra and at the Robin Hood Dell concerts in Philadelphia.

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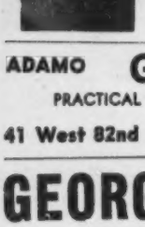
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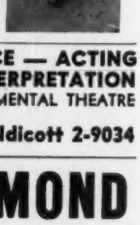

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Dresden Opera and Concerts

(Continued from page 7)

inspired reading was given of Brahms' fourth symphony. Walter Gieseking held his audience enthralled with his artistic and noble interpretation of Brahms' D minor piano concerto. Beethoven's Egmont Overture, and Strauss' Also Sprach Zarathustra completed the brilliant list of the fourth concert.

PHILHARMONIC LECTURES

The Dresden Philharmonic Orchestra concerts have kept to the usual high standards. Arthur Hartmann has given a series of popular lectures on The Way to Music, with illustration by the orchestra. The regular concerts, with Paul van Kempen directing, presented Georg Kulenkampff, violinist, in a performance of the much discussed Schumann concerto. Another violinist, Miquel Candela, received an ovation for his playing of the Glazounoff concerto. At the same concerto we had Beethoven's fifth and Tschaikowsky's fourth symphonies.

The third of the Masters of the Baton Series featured Willem Mengelberg, who was given royal tributes for his readings of Weber's Oberon Overture, Wagner's Siegfried Idyll, Liszt's Les Preludes, and Tschaikowsky's fifth symphony. Lubka Kolessa was appreciated in Schumann's piano concerto at the last concert.

ENSEMBLES AND SOLOS

Chamber music has also flourished. The Rome Quartet was well received. The second Dresden concert by the Calvet Quartet was one of the high lights of the season. The Fassbender Trio, a new Dresden organization, made a fine impression at their first appearance, playing trios by Beethoven, Brahms, Schubert and Knorr.

Pianists have been frequent of late. Frederik Lamond, venerable artist, gave a program of Beethoven, Bach and Brahms. Alfred Hoehn was brilliant in works by Handel, Couperin, Mozart, Brahms, Beethoven and Schumann. Wilhelm Backhaus played Beethoven sonatas with nobility and inspiration. Wolfram Zeller was heard in a long and taxing program. Marga Rita Würstner's list of Bach-Busoni, Brahms, Schumann, Scriabin and Chopin gave her ample opportunity to display splendid technic and fine musical style.

Waldemar Staegemann, former Dresden Opera singer, offered a memorable ballad evening with Otto Schäfer at the piano. Petronella Boser charmed a large audience with her lovely contralto voice in a Lieder and aria evening, and Arno Schellenberg, baritone of the State Opera, was also heard in a Lieder and aria list, ably assisted by Gustav Beck, pianist.

Lemy Reitz, violinist, was appreciated in a program of Tartini, Paganini and Spohr, expertly accompanied by Johannes Marfels. Manuela Del Rio, Spanish dancer, with Javier Alfonso, pianist, and Joaquin Roca, guitarist, was acclaimed, giving numerous encores. Drucilla Schroeder, American dancer from the Wigman School, added to the favorable impression made here last year. Her first group, American Songs, based on original melodies and accompanied by voice and piano, was gripping, though the second group, American Rhythms, saw Miss Schroeder giving her best work. The final number was a new cycle, The Flute of Pan, composed by Victor Schwinghammer. Great applause and recalls at the end of the seance for both dancer and accompanist Schwinghammer.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

APRIL

April	Hamburg	Bruckner Festival
April 20 to June 19	Leipsic	Complete Dramatic Works of Wagner, two cycles
April 22 to 25	Baden-Baden	Third International Festival of Contemporary Music
April 22 to 26	Leipsic	Bach Festival
April 23 to 29	Wiesbaden	German Music Festival Week
April (late)	Frankfort-on-Main	Heinrich Schütz Festival
April 28 to June 8	Florence	Florentine May Music Festival

MAY

May	Frankfort-on-Main	German Choral Music Festival
May	Detmold	Wagner Week
May (or June)	Teplice-Sanov (Czechoslovakia)	Sudeto-German Music Festival
May 2 to June 17	London	Covent Garden Opera
May 6 and 7	Wuppertal	Pfitzner Festival
May 8 to 15	Wiesbaden	Theatrical Festival Week
May 8 to 15	Chemnitz	Festival Plays
May 15 to June 1	Brussels	International Piano Festival
May 21 to July 9	Glyndebourne, Sussex	Opera Festival
May 22 to June 1	Bonn	Beethoven Festival
May 22 to 28	Stuttgart	Composers' International Music Week
May 23 to June 2	Berlin	Berlin Art Weeks
May 28 to 31	Heidelberg	Haydn-Schumann Festival

JUNE

June	Bratislava	Congress of International Society for Musical Education
June	Brunswick	Contemporary Music Week
June	Düsseldorf	Mozart Festival
June	Göttingen	Handel Festival
June	Weimar	Festival Plays of German Youth
June	Würzburg	Mozart Festival
June 1 to 19	Vienna	Festival Weeks
June 3 to July 4	Linz and St. Florian	Tenth Bruckner Festival
June 9 to 29	Berlin	Berlin Art Weeks
June 11 to 19	Hanover	Municipal Theatres' Festival Week
June 17 to 24	London	Festival of I. S. C. M.
June 23 to 28	Switzerland	Congress on Behalf of Defective Children, conducted by International Society for Musical Education

JULY

July	Donaueschingen	Music Festival
July 1 to 15	Cremona	Lyrical Festival
July 8 to 10	Stuttgart	Swabien Lieder Festival
July 10 to September 11	Interlaken	William Tell Festival Play
July 17 to August 4	Zoppot	Opera Festival
July 13 to 21	Bad Ems	Haydn Festival
July 23 to August 31	Salzburg	Salzburg Festival
July 24 to August 19	Bayreuth	Wagner Festival
July 24 to September 7	Munich	Festival Performances

AUGUST

August	Trencianské Teplice (Czechoslovakia)	European Chamber Music Festival
August to September	Dresden	Saxon State Theatres' Festival Performances
August 9 to 13	Bad Homburg	Musical Week

SEPTEMBER

September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 3 to 11	Baden	International Beethoven Festival
September 18 to 30	Venice	Symphonic Festival

Denver Civic Players Applauded

Segovia in Guitar Program—Works by Conductor Tureman Done by Resident Orchestra

DENVER, COLO.—The fourth seasonal concert of the Denver Civic Symphony Orchestra (Horace E. Tureman, conductor), opened with Goldmark's overture In Springtime and closed with Schubert's symphony in C major. Between these Eunice Wennermark performed the solo part of Tschaikowsky's violin concerto in painstaking and scholarly manner, greatly appreciated by the audience.

Andres Segovia, Spanish guitar virtuoso, was presented by the Denver Pro Musica chapter in a highly enjoyable concert. The many and various effects produced by Segovia on his modest instrument are well known to American audiences, but especially to be commended is the artist's superb musicianship.

Esther Alice Browning, Denver pianist, was the chief attraction in this season's fifth concert by the Denver Civic Symphony Orchestra, Mr. Tureman conducting. In a technically adequate performance of the Grieg concerto she showed an intelligent grasp of her subject as well as considerable individuality. Beethoven's Leonore Overture (No. 2) Dukas' The Sorcerer's Apprentice and three chorale preludes by Brahms, in an orchestral version by Mr. Tureman, as well as a brief symphonic poem Avalon, The Isle of Peace, also by the conductor, made up the remainder of the program.

G. S.

Germantown Orchestra in Second Concert

The second concert of the second season of the Germantown Orchestra (N. Lindsay Norden, conductor) was given in the Germantown (Pa.) High School Auditorium. Mr. Norden's Aria Religioso, based on the first prelude of Bach, was offered with Charles G. Lewine, violinist, Marjorie C. Rogers, cellist, Elizabeth Murphy, harpist and Robert Mosteritz, cellist, as soloists. Miss Rogers was soloist also in the *andantino* from Goltermann's fourth concerto. Jeanne B. Russell, flutist, was soloist in the *minuet* from Bizet's L'Arlesienne suite.

Lawrence Power and Annunciata Garrotto Heard in Operas

Lawrence Power, opera and radio tenor, recently sang in La Boheme at the Philadelphia Academy of Music following appearances in Madam Butterfly and Faust at the Hippodrome, New York, and in La Boheme in New Haven. Mrs. Power (Annunciata Garrotto) appeared at the Hippodrome in La Traviata, Madam Butterfly and Otello and in La Boheme in Philadelphia with her husband.

Hofmann and Szigeti Head Columbus Recitalists

COLUMBUS, OHIO.—Recitals by Josef Hofmann and Joseph Szigeti were musical highlights of the month of March here. Mr. Hofmann was presented under Capital University auspices on March 1 playing magnificently a program the principal items of which were Beethoven's Appassionata Sonata and Schumann's Kreisleriana. Mr. Szigeti's performance of the Beethoven Kreutzer Sonata was one of the memorable things of the entire season. He was heard on the Women's Music Club course.

Keith Falkner, baritone, scored tremendously in his debut here in a series of three concerts, with the Capital University Chapel Choir, directed by Ellis E. Snyder. Ted Shawn and His Men Dancers were seen in O Libertad at Memorial Hall for the Civic Series.

In February, Helen Jepson made a tremendously successful first Columbus appearance under the aegis of the Women's Music Club and early in that month Trudi Schoop and Her Comic Ballet were a Civic Series offering. Excellent concerts have recently been given by the Men's Glee clubs of Ohio State and Capital universities and the State University Symphony Orchestra (Eugene Weigel, conductor) won much praise for its annual home concert.

S. T. W.

Leona Flood Plays in Honolulu

HONOLULU.—Leona Flood gave a brilliant performance at her recital in Dillingham Hall under the auspices of the Artists Service of Honolulu. The young American violinist displayed scintillant technic in the opening Chaconne of Vitali and then presented the concerto in D of Paganini and Ysaye's sonata in E in elegant style, displaying a tone of opulence. A suite embracing four dance movements by Kreisler, Brahms, Scarlatescu and De Meis preceded Bach's air for the G string and the Sarasate Zigeunerweisen. Numerous encores were necessary. Her competent accompanist was Margaret Kinsman. Following the concert, Miss Flood left for New Zealand and Australia, where she has several appearances.

G. A.

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

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Chicago City Opera Plans Include New Productions

Artists Added to Roster—Enesco Appears in Three Roles with Symphony Orchestra—Spring Concert Schedule Heavy

CHICAGO.—The Chicago City Opera's 1938-39 season from October 29 to December 18 opens with Otello with Helen Jepson, Giovanni Martinelli and Lawrence Tibbett. Among the new artists engaged are: Dusolina Giannini, Bruna Castagna, Margie Mayer, Helen Margolyne, Carl Hartmann, Nicola Moscona, Douglas Beattie and Adolf Vogel. Edwin McArthur, accompanist for Kirsten Flagstad, is to conduct the performance of Lohengrin in which Mme. Flagstad sings Elsa here for the first time. Among the restorations listed are Die Meistersinger, Boris Godounoff, Romeo and Juliet, L'Africana and The Masked Ball. The company goes to Milwaukee for two performances, featuring Grace Moore in La Boheme and Mme. Flagstad in Lohengrin.

EVELYN EBY AND REGINALD BEDFORD IN DEBUT

Evelyn Eby and Reginald Bedford, Canadian duo-pianists, made their initial bow in recital here under the direction of Bertha Ott at Studebaker Theatre. In a varied and taxing program they exhibited a unity obtained only through diligent practice and long association. Serious in their endeavor, they presented classics by Bach and Brahms and lighter numbers by Chopin, Debussy and Saint-Saëns with sincerity of purpose, beauty of tone and refinement. Impeccable technic, fine sense for nuance and rare interpretative gifts are outstanding qualities of this new team.

Another newcomer, Roselle Bezazian, was introduced by the same management at Goodman Theatre. Endowed with marked technical and musical ability, the young pianist made a brilliant debut.

Harry Hamilton, assisted by Kathleen Addison, appeared in an all-new program of dance compositions at the Studebaker.

CHICAGO SYMPHONY CONCERTS

Georges Enesco made his third visit with the Chicago Symphony Orchestra as soloist, composer and conductor. In the first capacity he performed the Mozart violin concerto in a manner highly satisfactory in all respects. As conductor, Enesco brings out all the beauties in a work without resorting to any claptrap. Thus his Mozartean interpretation was modeled on elegant lines closely woven with a tone sweet, clear and charming in its pastel colorings. Directing his own E flat major symphony, he unfolded its manifold beauties with restraint. Alexander Brailowsky returned to play the Saint-Saëns C minor concerto to the delight of the habitues on March 31 and April 1.

MUSICIANS CLUB OF WOMEN PRESENTS ECHANIZ

The Musicians Club of Women was wise in choosing Jose Echaniz for its artist recital at the Arts Club. The Cuban pianist exhibited in a well arranged program the qualities that have placed him so high.

CHICAGO A CAPELLA CHOIR

Singing motets, glees and madrigals of early composers, choruses of the new and of the Russian school as well as a request group of popular Negro Spirituals, ballads and American compositions, the Chicago A Capella Choir under Noble Cain's direction, presented the first of a series of five concerts at Orchestra Hall.

HERBERT HORN IN RECITAL

Herbert Horn, artist student of Walter Knupfer, gave a piano recital at Kimball Hall. Possessing a solid and facile technic, imagination and individuality, he played a program embracing many schools from the nineteenth century to the present day. Franck's Prelude, chorale and fugue calls for technical maturity and young Horn performed it brilliantly, though his pianistic ability needs slight polishing.

FISK UNIVERSITY SINGERS AND ROLAND HAYES

Fisk University presented Roland Hayes, the Fisk Jubilee Singers and the Fisk University Choir in concert at the Auditorium Theatre. Hayes' artistry enables him to sing Scarlatti, Beethoven, Brahms with the demanded classic intent and songs of his own race with a fervor and intelligence. The Jubilee Singers and the University Choir distinguished themselves in chorales and Spirituals.

PAULA ZWANE AND WOMAN'S CONCERT ENSEMBLE

In an aria from Der Freischutz as soloist with the Woman's Concert Ensemble at Auditorium Recital Hall, Paula Zwane, artist student of Hanna Butler, strengthened the splendid impression produced in her recent recital by virtue of a voice of unusual texture and range, used with marked ability and capable of expressing various moods. Under the direction of Fanny Arnsten Hassler, the Woman's Concert Ensemble played in an elevating and precise manner.

FERNANDO GERMANI IN HAMMOND ORGAN RECITAL

To the Renaissance Society of the University of Chicago we are indebted for having brought Fernando Germani in a recital on the Hammond Electric Organ at Mandel Hall. Boasting a technic that knows no difficulty, he obtained orchestral effects of unsurpassed beauty.

MORIZ ROSENTHAL CONQUERS

Moriz Rosenthal came to Orchestra Hall to conclude the Adult Education Council's series with a program containing the names of Beethoven, Chopin, Liszt, Rubinstein and Rosenthal. He amazed by his prodigious memory, gigantic force and poetic insight.

CZERWONKY CONDUCTS DE PAUL ORCHESTRA

Richard Czerwonky directed the De Paul University Symphony Orchestra's spring concert in Thorne Hall. The program featured the first performance of Czerwonky's clever arrangement of Strauss' Blue Danube Waltz. Czerwonky's prowess as a disciplinarian and interpreter has made this collegiate orchestra pliable and of sufficient ability to perform the classics and moderns with finesse. The orchestra gave excellent support to the various soloists—Myron Cohen, violinist; Gregory Konold, organist; Karin Jensen, soprano, and Raymond Hanson, pianist. The latter deserves special mention for replacing Henri Rose at the eleventh hour in the Saint-Saëns G minor concerto and giving it a truly professional performance and proving how well prepared are Walter Knupfer's pupils.

HENIOT LEVY STUDENTS IN PROGRAM

All the students of Heniot Levy heard in piano recital in Kimball Hall on March 19 deserve praise for excellence. Gwendolyn Mead Sherrick introduced Poulenc's Aubade concerto, performed with marked ability. Blenda Sterner reflected credit in the Liapounoff second concerto, Jayna Krokowsky succeeded in the Saint-Saëns Africa Fantasia, while in the first movement of the Tschaikowsky second concerto Dorothy Stubbs displayed definite pianistic ability. Beatrice Eppstein belongs in the professional class as do Marguerite Kelpsch Ullman, Adrienne Moran and Kathryn Washington.

LAWRENCE COLLEGE CHOIR'S ANNUAL VISIT

In its annual concert Lawrence College Choir demonstrated to a large audience in Goodman Theatre the big strides made since last heard. Director Carl J. Waterman obtained impeccable intonation, fine attacks, excellent phrasing and tonal beauty.

FREDA DRAPER WITH SINGVEREIN

In the first presentation here of the Mount of Holy Fire by Rudolph Bergh the Chicago Singverein had the assistance of four soloists, of whom the most efficient proved to be Freda Draper, who imbued her alto role with nobility of vocalization and authoritative style.

HARRY ZELZER PRESENTS LILY PONS

Lily Pons charmed anew with her matchless song legions of admirers who assembled *en masse* at the Civic Opera House for her song recital. With the capable assistance of Frank LaForge at the piano she sang operatic arias, German Lieder, French chansons and several of LaForge's exquisite songs with bird-like agility and crystalline tonality.

HANS HESS AS GUEST SOLOIST

Hans Hess' participation in the North Shore Scandinavian Male Chorus' second annual concert at New Trier High School Auditorium added materially to the afternoon's enjoyment. He gave virtuoso cello performances of numbers by Gluck, Boulanger, Tertis, Popper, Loomis, Rimsky-Korsakoff and Servais, in which his singing tone, refined art and musical intelligence were definitely brought to the fore. As ever, Juul Rosine furnished exquisite accompaniments.

SIGMA ALPHA IOTA MUSICALE

The musicale of Gamma chapter of Sigma Alpha Iota, March 22, at Kimball Building, enlisted the services of Esther Forristall, Jeanette Klemptner, Sarah E. O'Malley, Luella de Windt, Cecilia Toohey and Lucille Jedike.

RENÉ DEVRIES.

HONORED BY FRATERNITY

RICHARD CZERWONKY,

violinist, conductor, composer and teacher, was made an honorary member of Phi Mu Alpha Sinfonia by its Chicago chapter on March 20. Mr. Czerwonky has given many concerts this season and has conducted the De Paul University Symphony Orchestra in a series at Thorne Hall, Chicago. Founder and conductor of the Chicago Philharmonic Orchestra, Mr. Czerwonky again directs this ensemble in concerts at Grant Park this coming summer.

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American Conservatory of Chicago Announces Summer Master School

Prominent Instructors on Faculty—Normal Classes in Children's Musical Training and Public School Courses Featured

CHICAGO.—With a list of prominent teachers and lecturers the American Conservatory's summer school for 1938 consists of three terms of six weeks each—May 12 to June 22; June 23 to August 3, and August 4 to September 14. Under the direction of the officers of the conservatory, including John R. Hattstaedt,

DUDLEY BUCK

president, and Charles J. Haake, educational director, the facilities will be expanded and new courses offered. The catalogue contains, in addition to the regular staff of instructors, a number of new names.

THE FACULTY

The vocal department includes Theodore Harrison, Dudley Buck, Charles LaBerge, Elaine DeSellem, John C. Wilcox, B. Fred Wise, and Marie S. Zendt.

EDWARD COLLINS

In the piano department, Heniot Levy, Allen Spencer, Edward Collins, Kurt Wanieck, Rudolph Reuter, Louise Robyn, Earl Blair, Tomford Harris, Jeanne Boyd, and others will be available for private lessons and repertoire teachers' classes. In violin, Herbert Butler, John Weicher and Scott Willits; Frank Van Dusen and Edward Eigenschenk in the organ department; Lois Bichl in cello and Margaret Sweeney for harp.

NORMAL CLASSES

One of the features of the summer session is the normal class in children's musical training under the direction of Louise Robyn. This class meets daily for two weeks, commencing July 6.

Intensive courses in class piano methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used largely in the public schools of Chicago, Cleveland, New York and other principal cities.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are offered by John Palmer, Leo Sowerby, Jane Boyd, Stella Roberts and others.

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HENIOT LEVY

Mitchell, lead to certificates and diplomas. The organists, Mr. Van Dusen and Mr. Eigenschenk, are to be available for private lessons, and special courses in church and concert organ are given by Mr. Van Dusen and others.

SERIES OF RECITALS

A series of public recitals at Kimball Hall for the summer term has been announced. Among the faculty members the following are to take part: Heniot Levy, Rudolph Reuter, Edward Collins and Tomford Harris, pianists; Louise Winter, vocalist, and Edward Eigenschenk, organist. Students attending the summer sessions are admitted to the concerts free of charge.

HERBERT BUTLER

RUDOLPH REUTER

Arpad Sandor to Make European Visit

Sailing for Europe on April 30 on the SS. Paris, Arpad Sandor is to accompany three sopranos in twelve concerts between May 12 and June 22. He is to be at the piano for Harriet Eells, Alice Tully and Gertrude Borzi, with whom he appeared in this country during the present season. Mr. Sandor, who made twenty-four appearances in New York and vicinity this season as accompanist, goes to Cleveland, O., on July 1 where he will give group instruction as well as presenting five lecture-recitals in Youngstown, O. During the present season, in addition to thirty-one broadcasts over WQXR in which he stressed program building, he was accompanist for Jessica Dragonette, Dusolina Giannini, Elisabeth Schumann, Eide Norena, Richard Tauber, René Maison, Anne Roselle Jovita Fuentes, Leonora Corona, Elsa Zebranska, Thelma Spear and David McClosky, vocalists, and Roman Totenberg, Guila Bustabo, Eddy Brown, Ruth Posselt, Francis Aranyi, Isaac Stern, Roland Gundry and Ana Drittell, instrumentalists.

Province Conventions for Delta Omicron

Province convention time is being observed throughout the United States by members of Delta Omicron, national musical sorority. Beta and Gamma provinces started the season, the former meeting on April 9 and 10 in the Eastman School of Music, Rochester, N. Y., and the latter in Denver, Colo. Alpha Province members will gather at Denison University, Granville, O., on April 29 and 30. The convention of Delta Province is to be held on April 30 and May 1 in Chicago.

Sicilian Composer's Debut

GENOA.—The first melodramatic work of the Sicilian composer Gaspare Scuderi, Donata, was heard for the first time here. It met with an enthusiastic reception. D. N. L.

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New York Concerts

(*Continued from page* 11)

Kneisel, Alden and Turner After appearances during recent seasons on tour, the youthful ensemble composed of Frank Kneisel, violinist, John Alden (Finckel), cellist, and Robert Turner, pianist, appeared in Town Hall on this evening. A program of trios by Beethoven (D major, op. 70, No. 1), Brahms (C major, op. 87) and Schubert (B flat, op. 99) showed their assets in attractive light. The works chosen were all of major scope, betokening a serious approach and musical culture on the part of the performers. Although the artists play together with smoothness and facility, it seemed on this occasion that the piano tended to dominate the ensemble to some degree. Mr. Kneisel showed a pleasing tone and knowledge of tradition and musicianship, as befits one with so important an artistic inheritance; Mr. Alden's cello was heard in accents of suitable supporting strength, and the energetic and skilled pianism of Mr. Turner was an outstanding element. The audience was warmly disposed and recalled the performers several times after each number.

APRIL 2

Boston Symphony Orchestra Koussevitzky wound up his New York season at Carnegie Hall with a graceful bow to his own native land when he opened the program with a Divertimento by Stravinsky from his allegorical ballet, Le Baiser de la Fée. France was complimented with Debussy's La Mer, and Germany with Brahms' second symphony.

Stravinsky's music was heard in its entirety in New York when the American Ballet did Le Baiser at the Metropolitan in 1937, although the work had its premiere at Paris in 1928. The composer says that he dedicated his opus "to the Muse of Tschaikowsky," and the score shows the manner (and even some purposely direct imitations) of that master. It is lightly tuneful and brilliantly orchestrated music, but it lacks the surge and direct passion of Stravinsky's great predecessor.

Playing infused with shimmering beauty and a deeply intuitive interpretation distinguished the performance of the Debussy tone poem. When the last inspiring measures of the Brahms symphony had ended, the auditors gave the leader and the orchestra a demonstrative farewell which had all the earmarks of a warm *Au revoir*.

APRIL 3

Philharmonic Orchestra American music had a further opportunity in the Sunday afternoon concert of the Philharmonic Orchestra, when Quincy Porter as guest conductor led his first symphony, awarded honorable mention in the ensemble's native composers' awards of 1936-7. The three-movement work (*allegro moderato, andante* and *allegro*) is composed with a sure hand; it "sounds" in professional fashion, is effectively scored and fairly compact in form. The idiom is, however, a clever derivation from the modern French, with a few zestful pages in syncopated form in the last movement that speak in native accents. The composer conducted with efficiency and had repeated recalls. John Barbirolli led the rest of the program with his usual thoroughness and aplomb.

Mischa Levitzki was the soloist in Liszt's still viable if dated concerto in E flat major, played with brilliant technical accomplishment. He also was warmly received. The program brought the first American hearing of the overture to Delius' youthful opera, Irmelin, which has sentimental pages but nevertheless sounds poignant and convincing. The concert opened with the dashing overture to Wolf-Ferrari's The Secret of Suzanne, and included also the delightful divertimento arranged by Mr. Barbirolli from two Mozart works in that *genre*, and De Falla's glowing and rhythmically exciting excerpts from The Three-Cornered Hat. The applause was generous.

Elisabeth Slattery Works of Scarlatti, Pergolesi, Handel, Debussy, Gretry and Campra, Lieder of Schubert, Schumann and Brahms and a miscellaneous group of Foote, Kernochan and others comprised the program for the debut recital on this Sabbath afternoon in Town Hall of Elisabeth Slattery. A pleasing voice, of moderate size, but of good range, was disclosed by the soprano, who added to her vocal ability intelligent interpretation and impeccable diction. An occasional tremolo and some spreading of tone are items for Miss Slattery to correct. Pergolesi's Se Tu M'Ami, Schumann's Der Arme Peter and Brahms' Von Ewiger Liebe were notably sung. Rafael Mertis assisted ably at the piano.

APRIL 4

Maria Maximovitch Heard recently as interpreter of songs by Johan Franco and also in a recital, Maria Maximovitch, Russian soprano, in a second Town Hall *soirée* demonstrated her ability as a stylist and her keen sense of interpretation. She started her program with the Beethoven aria Ah, perfido, and gave it a dramatic delineation. In works of Rousel, Chausson, Duparc and the Huë Sonnez les matines she set forth the mood of the composers with remarkable affinity. Of the Brahms list, Mme. Maximovitch seemed best in Abenddämmerung. Two Gretchaninoff offerings followed the intermission, Three Springs and six children's songs. Four poems of John Gould Fletcher, set by Marion Bauer, concluded the formal schedule. Here are free rhythms, with the composer presenting vocal as well as musicianship difficulties, but these the soprano successfully achieved. Encores were added. Frank Widdis, at the piano, gave competent assistance.

Trudi Schoop That admirable pantomimist, comedienne and dancer, Trudi Schoop, supplied her own choreography at Carnegie Hall for the final New York performance of herself and her accomplished company. The medium used on this occasion was a novelty called All For Love, a series of seven unrelated episodes, with a basis of comedy, romance, and even tragedy.

Miss Schoop appeared in roles of widely varying character, as a child, a dancer in a night club, a fortune teller, an impoverished mother who steals for her children, and a clown in a revue. Each of her interpretations was a piece of true art, with feeling and miming most skillfully blended. Hardly less effective was Edith Carola, who did the part of a schoolmarm, sharply etched and comically caricatured. Otto Ulbricht, Meta Krahn and Marin Rae were others who stood out through particularly striking contributions. The music by Lothar Perl (played by him and Max Fickel on two pianos) had appropriateness and cleverness.

APRIL 5

Rachelle Shubow Music based on dance forms provided the variegated list of Rachelle Shubow, young pianist, in Town Hall. The first part was played on a modern piano-harpsichord, and included smaller pieces by Byrd, Bull, Gibbons, Rameau, Friedemann Bach and Handel, and suites by Bach and Purcell. Miss Shubow employed at times too great sonority for ideal versions of the clavichord music, and her performances lacked also in complete finesse and accuracy, especially in dealing with the elaborate "ornaments" of early music. But she brought energy and emotional sweep to her playing on the modern piano of a Chopin group. The final miscellaneous bracket included works of Ravel, Debussy, Charles Repper (Easin' Along, in first hearing), Dett, Edvard Moritz (Two Plantation Dances, first time), Stojowski, Paderewski, Granados,

PRESENTS HIS MUSIC

JOHAN FRANCO,

Dutch composer, heard recently in a program of his own works at Town Hall, New York, with several assisting artists, was born in Zaandam, Holland. He studied composition with Willem Pijper in Amsterdam for four year, before coming to the United States. His compositions have been performed by the Hans Lange Quartet and Durieux Ensemble in this country and by the Philharmonic Orchestra in Rotterdam. His Tre Invenzioni were played in Amsterdam this year by the Feinland Duo and given at the New York concert by Ralph and Norman Hollander.

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Albeniz and Lecuona. The applause was warm and encores were added.

Other Concerts

The concert roster in the metropolis during the fortnight from March 21 to April 5 also included appearances by the following: March 21, Jean Chown, contralto, Town Hall; March 22, Noemi Bittencourt, pianist, Town Hall; Helen Van Loon, soprano, and Gertrude Bihr, pianist, Barbizon-Plaza; March 23, Albert Montrose, boy violinist, Town Hall; March 25, New York Oratorio Society, Juilliard Concert Hall; March 26, National Orchestral Association, Carnegie Hall, Katherine Bacon, pianist, afternoon, and Yale Glee Club, evening, both at Town Hall; March 27, Lotte Lehmann, soprano, Town Hall, Princess Oukhtomsky, composer-harpist, Hotel Plaza; March 29, Augustana College Choir, Carnegie Hall; April 2, Dorothy Gordon, diseuse, afternoon, Helvetia Männerchor, evening, both Town Hall, Arthur deFilippi, tenor, Steinway Hall; April 3, Berte Wolff, mezzo-soprano, Steinway Hall; April 5, Romulo Ribero, violinist, Steinway Hall.

CONSERVATORIES and SCHOOLS

Peabody Conservatory Summer School

BALTIMORE, MD.—Frederick R. Huber has been reappointed manager of the summer school of Peabody Conservatory of Music, to be held from June 27 to August 6. Mr. Huber is municipal director of music of this city.

FREDERICK R. HUBER

Arrangements have been made to coordinate the work of Peabody Conservatory, Johns Hopkins University and Maryland Institute summer schools, which will be in session at the same time, thus making it possible for students at either institution to take supplementary studies at the others. Mr. Huber has on his teaching staff members of the winter school faculty, and the curriculum embraces all grades and branches of music. Courses will be offered, and examination given, for credit toward the Peabody Teacher's Certificate or the Bachelor of Music Degree. Three summers' work in piano, organ, violin or voice are to be considered the equivalent of one winter's for any year except the one immediately preceding graduation.

To accommodate the many students who desire to take advantage of the summer school, the Art Students Club will be open during the session for the women students. A series of Sunday evening recitals is planned in connection with the session.

David Mannes Music School

Under the chairmanship of Mrs. Throop Wilder, the Mannes Music Guild has been organized at the David Mannes Music School. Three special events are to be offered each year for members. Frank Sheridan, pianist, opens the first series. On the committee with Mrs. Wilder are: Mrs. Karl Bitter, Mrs. F. Cunningham, Jr., Mrs. Wm. H. Davis, Mrs. Leonie K. Guinzburg, Mrs. C. Muschenheim, Mrs. James Gamble Rogers, Mrs. Harry Scherman, Mrs. Henry T. Seymour, Mrs. Walter S. Sullivan.

Those who have joined the guild include: Mrs. Arthur W. Bingham, Miss Jessica B. Bingham, Mrs. Ira M. Younker, Mrs. Herman Younker, Benedict S. Wise, C. Edward Wells, Mrs. Sidney Howard, Miss Gertrude B. Whittemore, Mrs. James Marshall, Mrs. Toby Gruen, Mrs. William Frances Gibbs, Mrs. George C. Clark, Mrs. James Marshall, Mrs. Thomas W. Swan and Mrs. Robert Littell.

Riverdale School of Music

Members of the faculty of the Riverdale School of Music, New York, were heard in recital at the school on March 20 by a capacity audience. The Brahms sonata for clarinet and piano (op. 120, No. 2) received a performance by Arthur Christmann and Richard McClanahan characterized by finesse of coordination and musicianship. Mr. McClanahan's prefatory remarks on the form of the sonata were illuminating. David Scoular's group of songs included numbers from the Dichterliebe cycle of Brahms, displaying in these his command of the poetic Lieder style as well as in two works by Richard Trunk.

Variety and interest were added to the recital by a group of compositions for the harp delightfully played by Jane Wyeth. Mr. and Mrs. Fay Bricken ended the concert with a splendid performance of the Chausson Poéme for violin and piano. B. K.

Lawrence College

APPLETON, WIS.—The Lawrence College A Cappella Choir of sixty-five voices (Dean Carl J. Waterman, conductor), started its annual spring tour on March 28. The choir is presenting a program including sacred compositions by Allegri, Vittoria, Bach, representative Russian and English composers, as well as secular part songs and arrangements of folk tunes. As a final group, Dean Waterman offers choruses from Gilbert and Sullivan's Yeoman of the Guard and the chorale and finale from Die Meistersinger. The choir sang its home concert recently at Memorial Chapel.

The Lawrence Symphony Orchestra, conducted by Dr. Percy Fullinwider, presented a concert at Memorial Chapel. Mozart's Magic Flute overture and Haydn's symphony (No. 2) were included in the first group. Nocturne, by Cyrus Daniel, professor of theory and composition, was given its first performance in Appleton. Elwin Wienandt, cellist, played the arioso by Bach, accompanied by string orchestra in an arrangement by Dr. Fullinwider. Other composers represented on the program included Beethoven, Humperdinck, Donaldson and Stoessel.

Compositions of Cyrus Daniel were performed at Peabody Hall, including his piano sonata (No. 3), four songs for baritone and a string quartet in A major on themes from Barbara Allen. Performing faculty members were Gladys Ives Brainard, pianist; Marshall Hulbert, baritone, and a string quartet composed of Percy Fullinwider, first violin; Edward Mumm, Jr., second violin; Cyrus Daniel, viola and Elwin Wienandt, cello.

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STUDIO NOTES

JULES BOUCHERIT

PARIS.—Jules Boucherit, teacher of violin at the Conservatoire, presented a group of his pupils in recital in Organ Hall, at the Conservatoire. The Viotti concertos (Nos. 19, 22 and 28), were played by Mlles. Orcel, Charmasson, Brabant, Blum, Candes, Sorbets, Guignard, Gvirzman, and MM. Cyroulnic, André, Lecowitch, Parrenin, Schermonski, and Schwalbe; the Rode (No. 8), by Mlles. Bougueret and de Montrémy. Students, whose names were not announced, were heard in caprice No. 24 (Rode), etudes 17, 18, 19, 28 and 29 (Fiorillo), eight etudes caprices and three etudes (Wieniawski). Alice Delcroix, 1935 First Prize, interpreted Hopak (Moussorgsky) Berceuse (Fauré) and Tambourin Chinois (Kreisler). Mme. Loiseau was the accompanist. I. S.

QUEENA MARIO

Evangeline Merrit, artist-pupil of Queena Mario, gave a concert at Ogontz School near Philadelphia, with Sarah Lewis at the piano. Frances Gayer appeared over WABC on the Hammerstein program. Last month Claire Alcee gave a concert at Bailey Hall, Cornell University. In March some of Miss Mario's students gave a concert for the benefit of the Ogontz Free Kindergarten.

SAMUEL MARGOLIS

Paul Dennis, son of the late Cantor Rosenblatt, and artist-pupil of Samuel Margolis, was guest artist recently with Eddie Cantor over WABC from Hollywood. He appeared with the Hollywood Show Case and is also fulfilling concert engagements in the cinema city.

RONALD MURAT

Arnold Belnick, thirteen-year-old violinist, played the first movement of the Saint-Saëns concerto on the Rising Young Stars program over WEAF on March 6 with Alexander Smallens conducting. He has been an artist-pupil of Ronald Murat for several years. With his teacher at the piano, he played at the New School for Social Research, New York, in 1936.

BERTA GERSTER-GARDINI

The Gerster-Gardini Club Voice Forum presented Mary Hilliard DuBose, monologist, in a costume recital recently. Mrs. DuBose gave a version of the hitherto unknown South in Gem Etchings of the Old South. Annette Simpson, soprano, sang songs of Ernst Krenek, accompanied by the conductor, Carl Bamberger. At another meeting the debut of the Gerster-Gardini Junior Ensemble assisted by Winona Cummings, Frieda Nutz and Maria Alliegro was celebrated.

In March the first program was devoted to Giuseppe Verdi and three arias were sung as a group by Gudrun Ekeland, the Caro Nome, Ah fors e Lui and Qui Radames verra. Mme. Gerster-Gardini discussed My Mother's Debut under Giuseppe Verdi.

A request program was given on March 12 with excerpts from Thais and Pagliacci sung by Tonia Tarsanen and Roland Fiore. Florence Barbour was at the piano.

On March 19, Florence Hamilton, poet and lecturer, gave readings from her own poems with running comments. Greta and David Sodelle presented songs, the lyrics of which were written by Mrs. Hamilton and set to music by Mr. Sodelle. Rose Martocci was heard in three Colonial Love lyrics and a Zunian Lullaby.

Mme. Gerster-Gardini returned to Washington, D. C., March 22, where she conducted the second of a series of lectures and master classes for the Sligo Music Club. Verna Carega gave a recital for this club March 24 with another set for April 22.

Recently she gave a program of character sketches at the Hotel Lombardi, New York.

EDGAR SCHOFIELD

Cecile Jacobsen was soprano soloist in the Stabat Mater recently at the Plymouth Church of the Pilgrims, Brooklyn, N. Y. Lillian Marvin, soprano, has been engaged by the California Opera Company for performances of The Bartered Bride, Manon, Tales of Hoffman, Carmen and Faust in the Shrine Auditorium, Los Angeles. Both are artist-pupils of Edgar Schofield.

ALEXANDER LIPSKY

Ethel Elfenbein, pianist, artist-pupil of Alexander Lipsky of New York presented works of Bach, Handel, Mozart, Brahms, Schumann, Chopin, Debussy, Prokofieff, Albeniz and de Falla at the home of Mr. and Mrs. Benjamin Sonnenberg, New York, for the Echo Hill Alumnae of Henry Street Settlement.

David Rubin, artist-pupil of Mr. Lipsky presented a French program under the auspices of the Cercle Francais at the Music House of Rutgers College. His list embraced the prelude, fugue and variations of Franck and shorter works of Ravel, Poulenc and Debussy.

HARRIOT EUDORA BARROWS

Sara Webber, dramatic soprano, on March 7 sang arias and songs of Russian composers—Halevy, Saminsky and Zilberts—for the Women's Jewish Society of Providence, R. I. Dorothy Horan, contralto, fulfilled her third engagement of the season on March 6 for the Gardner Museum, Boston, Mass.

Alice Kimball, soprano, appeared on March 26 and 28 in Bristol, Conn., with the Tapley String Quintet and on April 5 with that ensemble in Lexington, Mass. Miss Kimball sings in Bach's St. Matthew's Passion in April in Boston.

Dorothy Horan, contralto, appeared at the Agassiz Theatre, Cambridge, Mass., on March 31, under the direction of Nadia Boulanger. Celia Parvey, mezzo-soprano, was soloist at a concert on March 24 at the home of Mr. and Mrs. William Vanderbilt at Oakland Farm, Portsmouth, R. I. She sang a group of Russian songs in costume.

RICHARD PERCY

Richard Percy, organist and musical director of the Marble Collegiate Church, New York, prepares singers for church work, including solo and quartet-singing, trains in sight-reading, and coaches advanced singers in oratorio. Mr. Percy recently celebrated an anniversary of his long connection with the Marble Collegiate Church. Among prominent singers who have studied with Mr. Percy are John Campbell, tenor; Carl Dufft, baritone; Caroline Mihr-Hardy, soprano, fifteen years soloist at Marble Collegiate Church; Margaret Weaver, alto, two years at Marble Collegiate Church; Anna Bussert, soprano; Charlotte Hamilton, contralto, Second Presbyterian Church, Newark; Gwendolyn Bunce, soprano, First Congregational Church, Montclair; Josephine McIntosh, alto; Elsie Eyre, soprano; Alma Beck, contralto; Violet and May Beasley, sopranos; Frank Parker, baritone, Third Lutheran Church, New York; Frank Baechtold, tenor, West New York; Mrs. Walter Bowerman, soprano, Leonia; Robert Chester, tenor; Margaret Clarkson, soprano, Decatur, Okla.; Harriet Riesberg, soprano, Central Baptist Church, New York; Frank Fuller, tenor, St. Michael's Church, Philadelphia; Janet Hill, soprano; Gustav Klingspor, bass, Cranford; Edna Goldsberry, alto, Congregational Church, Forest Hills; Frank Laimbeer, baritone, Garden City; Margaret Northrop, soprano; Mabel Purdy, soprano; Emily Volhard, soprano, Congregational Church, Brooklyn; Adelaide Abbott, soprano.

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LOUIS BACHNER

Louis Bachner and Mrs. Bachner are to leave shortly for a European trip during which they will visit Mrs. Bachner's parents, Mr. and Mrs. Albert Reiss at Nice, France. Mr. Reiss was for many years a *buffo* tenor at the Metropolitan Opera. While in Switzerland, Mr. Bachner is to coach Sigrid Onegin, Ria Ginster, Joseph Schmidt and Maris Vetra, the latter leading tenor of the Riga National Opera. Mr. Bachner resumes his activities in New York next October.

During the present season, Mmes. Onegin and Ginster and Mr. Schmidt, the latter tenor of the General Motors Radio Hour, all of whom have studied with Mr. Bachner, returned for coaching during their tours. Susanne Fisher, soprano, and Julius Huehn, baritone, both of the Metropolitan; Clifford Menz, tenor soloist at St. Bartholomew's Church, New York; Dorothy Orton, soprano; Richard Hale, baritone; Frederick Jencks, baritone, who appeared with the Chicago Opera Company; Leonora Corona, former Metropolitan Opera soprano; and Fritz Lechner, baritone, who appeared with the Boston Symphony Orchestra, have been working with Mr. Bachner this winter. Among his pupils now teaching in Europe are Juliette Fourestier, Paris, teacher of Germaine Lubin, soprano, and Singher, baritone, both of the Paris Grand Opera; Mme. Ginster, Hans Belz, professor of the State Academy of Music, Berlin; and Helene Schlusnus, professor of voice at the Stern Conservatory, Berlin.

(Photo by Blackstone Studios)
LOUIS BACHNER

RUTH SHAFFNER

Recent appearances of Ruth Shaffner, soprano, have included those in Parker's Hora Novissima and with Mrs. H. H. A. Beach at the MacDowell Club, New York for the P. E. O. Sorority. She is to give recitals at the English Speaking Union, Rockefeller Center, New York; at Drew Seminary, in Asheville, N. C., and at the Norwood Memorial in the New York home of Mrs. John Hammond.

Miss Shaffner has an active summer schedule in prospect. She is head of the voice department at Drew Seminary for Girls, where she is training a glee club. At her New York studio her students include Carol McNally, assistant director of social service at R. H. Macy & Co., where she directs a large choral group; Anna Wondell, soprano soloist at Zion M. E. Church, Bayside, L. I., and Grettamae Brown of Denver, Colo. In her Brewster, N. Y., class are Walter Moberg, tenor soloist of the First Church of Christ Scientist, Danbury, Conn., who is heard each week as soloist over WNEW in the Christian Science program; Olive Cole Hopkins, director of music at the Carmel (N. Y.) Presbyterian Church; Dorothy Williams, soprano, who recently sang at the First M. E. Church of Brewster, the Drew M. E. Church of Carmel, and in the Masonic Temple at Brewster, and Katherine Mergardt, soprano, who sang the leading role in a musical extravaganza there recently.

OBITUARY

Dr. Cyril Rootham

CAMBRIDGE, ENGLAND.—Dr. Cyril Bradley Rootham, composer, conductor and organist, died on March 18 at the age of sixty-two years. He had been for nearly forty years a prominent figure in the musical life of Cambridge University. He was born in Bristol, October 5, 1876, the son of Daniel W. Rootham, English baritone and conductor of choral groups at Bristol. He studied at St. John's College, Cambridge, where after 1901 he was organist and the Royal College of Music. From 1912 he was conductor of the Cambridge University Musical Society and became a University lecturer on harmony and counterpoint there in 1913 and a Fellow the following year. His compositions included an opera, The Two Sisters; Four Dramatic Songs for voice and orchestra; Rhapsody on an Old English Tune for double string orchestra, and many other ensemble, choral and organ works. At the time of his death he was at work on a symphony, which will be completed by his pupil, Dr. Patrick Hadley. M. F.

Dr. Ludwig Wüllner

BERLIN.—Dr. Ludwig Wüllner, eminent baritone and Lieder singer, died on March 22 at the age of eighty years. He was born in Münster, Westphalia, August 19, 1858, a son of the composer Franz Wüllner. He studied at the Universities of Munich, Berlin and Strasbourg, where he was graduated and received the Ph.D. From 1884 to 1887 he was a teacher of philosophy at the Münster Academy. Two years later he entered the Cologne Conservatory as a student of singing, and taught there the following year, also conducting a church choir. His first public appearances were as an actor, as a member of the Meiningen Court Theater from 1890 to 1895. As a Lieder artist he toured the United States before the war and had continued occasional appearances in Germany until recently. A. L.

Harold von Mickwitz

HELSINGFORS.—Harold von Mickwitz, pianist and teacher, died at the age of seventy-eight on February 11 in his native Finland. Mr. von Mickwitz, a pupil of Rimsky-Korsakoff and Leschetizky, came to the United States in 1897 and settled in Texas, where for forty years he was active. Among his well-known pupils in America is Helen Norfleet. He was connected at various times with the Bush Conservatory, the Chicago Musical College and the Institute of Musical Art. H. N.

Mrs. Anne Wolcott Williams

Mrs. Anne Wolcott Williams, singer, vocal teacher and pianist, died in New York on March 22. She was forty-five years old and for twenty years had been accompanist and chief coach of the solo boys for the Paulist Choir. Born in Brooklyn, N. Y., she studied with Frank La Forge and had sung as a soprano soloist. Her husband survives.

Thomas Gallozzi

BOSTON.—Thomas Gallozzi, former operatic tenor and teacher of voice, died here on March 8 at the age of sixty-five. For many years he was a leading tenor at Budapest and appeared also in other European cities. S. G.

Minna Kennedy Powell

KANSAS CITY, MO.—Minna Kennedy Powell, music and art critic of the Kansas City Star, died on March 7 at the age of sixty. She had been with the paper since 1915. G. S.

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Paris Opera Events

(*Continued from page 7*)

Martial Singher's High Priest of Dagon was too fidgety for my delectation. The first act witnessed him garbed in a sumptuous green-gold velvet tunic, and carrying a tall, gold-headed staff, and, do what I would about it, I simply would visualize Tosca suddenly turned into a grouchy old man, with a generous beard and a resonant baritone voice. After that, I found it quite impossible to take the High Priest seriously.

Opéra-Comique Double Bill

If anything will argue against the new bill at the Opéra-Comique: restoration of Le Médecin Malgré Lui, by Moliere-Barbier-Carré and Gounod, and Une Education Manquée, by Leterrier-Vanloo and Chabrier, it will be its charm. The present age, avid of sensations and immune to the subtle innuendos of charm—the word crops up in spite of me—will, unless a miraculous change of taste takes place, find these enchanting scores tame and sugary stuff.

The overture to the Chabrier is a sparkling little jewel, also the dainty waltz that brings down the curtain. And how exquisitely Jane Rolland (Gontran) and Christiane Gaudel (Helene) sang, and how comically M. Rousseau (Pausanias) acted. The overture to the Gounod is another pure jewel, in fact, the entire score is a string of jewels. And how delightfully they were polished, set and strung by a cast keenly alive to their pleasure-giving capacities: Mlles. Mattio (Jacqueline), Lecouvreur (Martine), Chellet (Lucinde), MM. Musy (Sganarelle), Arnoult (Leandre), Morot (Geronte), Pujol (Lucas), Bouvier (Valere), Derroja (Robert) and Roger Desormiere (conductor).

Concerts Galore

For sheer mastery of self and the means with which he works, Jascha Heifetz causes one to marvel, and bow in admiration. His Opéra recital was a huge success. Emanuel Bay was at the piano. There was applause without measure, also encores without stint, Handel, Bach, Beethoven, Mozart and Schubert being the vehicles via which Mr. Heifetz displayed his peerless artistry.

Other concerts where I have been recently: Alice-Mary Anderson's interesting song recital; two séances by the Little Boy Singers of Vienna; Ione and Brieux in a dance recital; Manuela del Rio in an exhibition of Iberian rhythmics; Marguerite Roesgen-Champion, harpsichord soloist with the Conservatory Orchestra; Elisabeth Schumann, soprano soloist with the Paris Symphony Orchestra; new music performed by the Colonne Orchestra (works of Piriou, Bonnal, Guillou, Gaillard); new music performed by Triton Society (works of Harsanyi, Roland Manuel, Rivier, Poulenc); and new music proferred by the Societé Nationale (works of Maugué, d'Harcourt, Drappier, Fittelberg, Langlais, Barraud).

The only thing that prevented me from hearing cellist Raya Garbousova play Golestan's Moldavian concerto, with the Colonne Orchestra, Georgesco conducting, and pianist Sylvia Smith from playing the Franck symphonic variations with the Pasdeloup, was the fact that they performed at the same time. Matters might be much simpler if I had a radio.

A London Hegira

The week I recently spent in London was one of the most active imaginable in Paris. From what my friends have related, it was also a musically edifying week replete with excellent fare. Orchestral soloists for instance were many. Norena deployed her lovely soprano and ideal artistry in the service of song (Pasdeloup Orchestra, Wolff conducting) when she gave beautiful deliveries of Haydn, Liszt, and Schubert works, the audience clamoring for and obtaining a number of extras.

Successful keyboard soloists were Rudolf Serkin (Beethoven E flat, Colonne Orchestra, Paray conducting), Backhaus (Beethoven G major, same organization), Ignaz Friedman (Chopin E minor, Orchestra Symphonique de Paris, Morel conducting), and Kilenyi (Beethoven E flat, Conservatory Orchestra, Charles Münch conducting).

Musical Medley

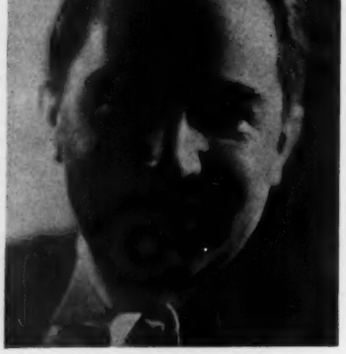
The Paris Saxophone Quartet played Pierné and Glazounoff opuses with the Poulet Orchestra under M. Cloez, while Eleanor Steele and Hall Clovis, duetists (O. S. P., under Morel), gave the premiere of Prends cette rose by Milhaud, and melodized in numbers by Mozart, Smith and Burleigh. Sidney Beer, so my program book informs, conducted the Philharmonic Society Orchestra in a list of Elgar, Dvorak, Ravel and Debussy-Ravel, and Stravinsky, leading the five hundredth concert of the National Radio Orchestra, sponsored the first public audition here of his Jeu de Cartes.

Nor is this all. I also missed the piano recitals of Edwin Fischer, Rassi Petrossian, Jean Doyen, and George Themeli (blind); violin recitals of Alfred Lustgarten and Ernest Emiti; a seance of contemporary Belgian music; Huybrechts, Quinet, Jongen, Poot, Hens, Absil, Schoemaker, Radoux-Rogier, Simar, and Dupuis; and the restoration of Wagner's Das Rheingold at the Opera. Then, to make matters worse, there was a tidal wave of new music which one was obliged to forego—so much of it that it were folly even to attempt to list it.

And now that I am back in Paris, there is a concert in London I should have liked to hear: the song recital which Blanche Marchesi gave on March 29, in celebration of her seventy-fifth birthday. When I was taking tea with that extraordinary person the other day, she told me all about her program, and sang practically every song to me as she went along. It was enchanting—as well as instructive—and I shall never forget it.

P.S.—I neglected to say that, just before going to London, I greatly appreciated the duet singing of Eleanor Steele and Hall Clovis, and the accompanying of Brook Smith.

HEARD WITH ORCHESTRAS



EDWARD DUDLEY,
tenor, recently appeared with orchestras in Philadelphia and Bridgeport, Conn., in concert excerpts from Die Walküre. He starts a Middle West tour this month.

Scottish Orchestra Ends Season

Szell Warmly Greeted in Final Events—Tovey Active as Batonist and Recitalist

Edinburgh.—Although the Scottish Orchestra series ended early in February, there are as yet no indications that the musical public is jaded. Georg Szell closed the series with Wagner and Brahms programs, and in both Glasgow and Edinburgh audiences were loath to let him go.

But if the Scottish Orchestra has gone for the time being, there is still compensation in the fact that the Reid Symphony Orchestra, under Sir Donald Tovey, is still functioning. Recent programs listed Sibelius' seventh symphony, Beethoven's Eroica symphony, Schubert's Overture in the Italian Style, and Respighi's fountains of Rome. Ina Souez, soprano, gave exquisite interpretations of Mozart and Bellini arias.

Another soprano, new to Scotland, was Beniamina Pinzi, who gave a recital of Italian operatic excerpts, assisted by Lisa Minghetti, violinist, and Ivor Newton, pianist. A joint recital by Suzannah and Maurice Jacobson, soprano and pianist, was also notable.

Two fine chamber music concerts deserve special mention: one by the Lener String Quartet in works by Mozart, Dohnanyi and Haydn; and a seance of sonatas by Bach, Beethoven, Schumann and Brahms, by Sir Donald Tovey, pianist, and Karl Klinger, violinist, under the auspices of the University of Edinburgh Historical Concerts.

William Saunders

Bishop Offers Westchester Recital

White Plains, N. Y.—The first of a series of twilight musicales was inaugurated by Frank Bishop, pianist, at the Contemporary Club. In an interesting list Mr. Bishop, revealing an adequate technic, excellent musical feeling and individuality of style, gave keen delight to his many listeners. E. H.

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Emerson Buckley Conducts Widely in Opera

Emerson Buckley, young American conductor, recently completed his third trip to Canada as musical director for the Columbia Opera Company and as conductor for the New York Grand Opera

EMERSON BUCKLEY

Company. During his latest visit to Montreal and Toronto Mr. Buckley directed a repertoire of eleven operas for Columbia. Among them were restorations in Montreal of Saint-Saëns' Samson et Dalila, von Flotow's Martha and Bizet's Les Pecheurs des Perles. Other operas presented were the Barber of Seville, Madam Butterfly, Lucia, Faust, Carmen, Rigoletto, Traviata and Il Trovatore. Mr. Buckley had among the singers under his baton Sydney Rayner, Anna Leskaya, Alfredo Chigi and Ina DeMartino.

This season Mr. Buckley has conducted with the Columbia and other companies in New York, Baltimore, Washington, Providence, Syracuse, Albany, Montreal, Quebec, Trois Rivieres and Toronto.

Miquelle Soloist in Own Arrangement

Georges Miquelle, cellist, was soloist with the WWJ Orchestra, Detroit, in his own arrangement of a Mozart concerto recently. It was the first performance anywhere. Mr. Miquelle gives a weekly recital over this station in addition to his other appearances. On March 12 he was soloist with the Detroit Symphony Orchestra under Franco Ghione, playing the Cassado arrangement of Mozart's D major concerto.

Musicians Emergency Fund Placement Bureau Active

Musicians given jobs by its placement bureau have earned $369,474 since the Musicians Emergency Fund was organized in 1932, Mrs. John Sloane, of the Women's Auxiliary Board, reported at a recent luncheon of board members in the Hotel St. Regis, New York. Mrs. Vincent Astor, acting president of the fund, presided.

Mrs. Ernest Hutcheson said that there was an increasing demand for musicians, as "certain communities are waking up" and the country has become aware of the fact that it "needs music." In the meantime, she urged members to assist in "keeping alive musicians" until places could be found for them.

Mrs. Astor urged additional support by securing more members and also reported that $17,000 had been earned for the fund by the January 23 benefit. She said final reports would be made at a May luncheon, when plans for the fall will be revealed.

Dr. Walter Damrosch, in a typical speech, announced that J. C. Yates, of New York, had won the prize for the best seasonal competition under the auspices of the fund.

Mrs. Sloane gave details concerning the operation of the fund, citing cases of musicians aided until they could secure positions. She told of one who had repaid the aid given him and insisted also upon adding interest. Mrs. Sloane said only 2.86 per cent of receipts went for overhead charges.

MUSIC NOTES from Coast to Coast

PORTLAND, ME.—A joint concert was presented by the Portland Symphony Orchestra, under the leadership of Dr. Russell Ames Cook, the Portland Men's Singing Club, directed by Frederic Tillotson, and the Rossini Chorus, under Maude Huston Haines.

Alfred Brinkler, organist of St. Luke's Cathedral, has been offering fine programs on the Sunday Hour of Music. He has been assisted by several instrumentalists and vocalists. Beatrice Richards, soprano, was soloist on the final Hour of Music in the series. S. R.

WHITE PLAINS.—An audience of 6,000 including an overflow on the stage, gave the Nelson Eddy concert at the County Center in White Plains a gala air. He was presented here for the second season by Mrs. Julian Olney as a special attraction, and this was again Mr. Eddy's only recital of the year in the Metropolitan district. The singer was in good voice and delivered a varied program with commendable musicianship. Theodore Paxson, the admirable accompanist, was heard in piano solos.

The Ballet Russe, the last attraction of the Olney series this season, drew a large and appreciative crowd.

Other musical events have included an interesting all-American concert by the White Plains Choral Society at the Rochambeau School; two lively presentations of the Mikado on March 30 and 31 at the County Center by a WPA Federal Theatre group; a commendable piano recital by Natalie Gehman Sarno at the Community Church on March 27; the annual music festival of the White Plains junior and senior high schools under the direction of J. Dale Diehl and his assistants at the County Center on April 1, in which over 1,000 students did admirable work with a 100-piece symphony orchestra, brass bands, glee clubs and choruses. E. H.

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HELEN JEPSON and LAWRENCE TIBBETT
listen to instructions of Cecil B. De Mille, left, and an aide, prior to the recent broadcast of Naughty Marietta. (Pictorial Feature Service Photo.)

A MUSICAL WEDDING
Mr. and Mrs. Naoum Benditzky (Centre) with Ernest Hutcheson, president, and Oscar L. Wagner, dean, of the Juilliard School, at right, accept congratulations of friends at a reception given them by Mr. Wagner following their wedding in New York. Mrs. Benditzky is the former Muriel Kerr. Above, some of the guests who attended the nuptials toast the newlyweds at the reception which followed. (Photos by Musical Courier Staff Photographer.)

GRACE MOORE and ANDRE KOSTELANETZ
rehearse for a recent program broadcast over the WABC-Columbia coast to coast network. (Pictorial Feature Service Photo.)

ANNA FUKA-PANGRAC,
soprano, pianist, organist and choir director, appeared at the program of the National Opera Club of America at the Waldorf-Astoria, New York on March 10.

(BELOW)—**BENJAMIN GROBANY,**
baritone, right, visits the statue of General Jackson while in New Orleans for a concert. With him are Mrs. Grobany and Dr. Julian B. Feibelman.

YVONNE GEORGI
and her ballet in a scene from Delibes' Coppelia, which American audiences will see next season in a tour being arranged by J. J. Vincent. Although she has been seen in this country her ballet of twenty has its initial appearance here.

CARLTON GAULD,
former Metropolitan Opera bass-baritone, who sang Mephistopheles in a performance of Faust with this organization last winter when illness of Ezio Pinza threatened to cause a postponement, has been engaged for the coming season by the San Francisco Opera Company. He formerly sang with the Opéra-Comique in Paris.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

Photo by De Bellis, N. Y.

EUGENE LIST

Young American Pianist

Soloist with the New York Philharmonic-Symphony Orchestra under John Barbirolli, April 23 and 24, playing Ravel's Piano Concerto in G Major